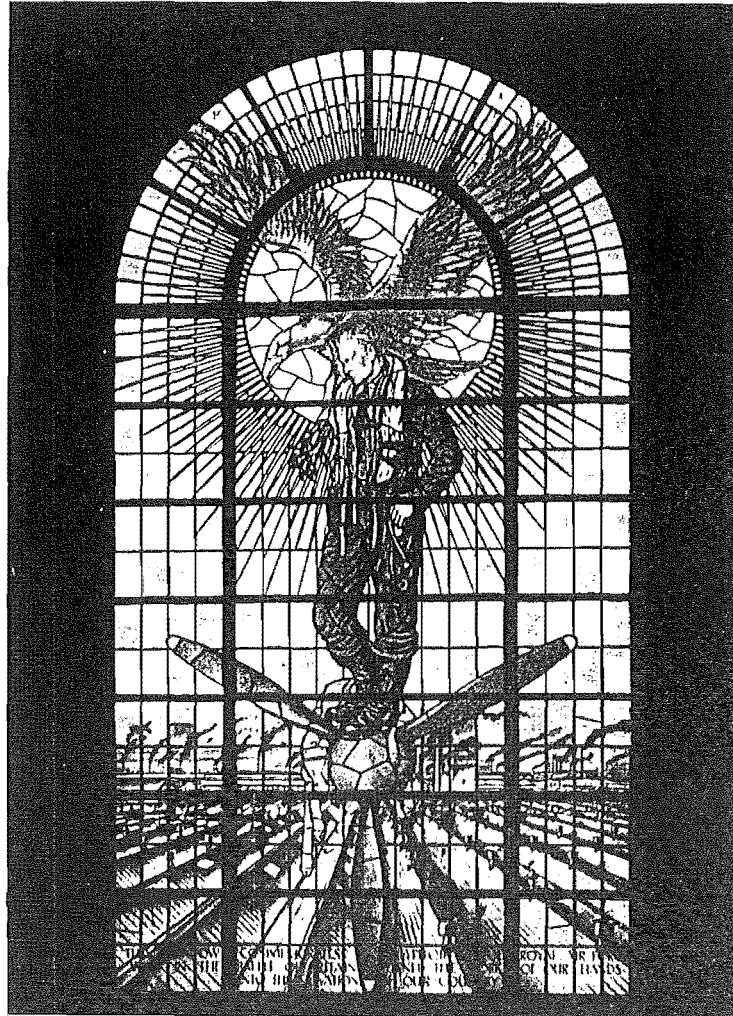


**STAINED GLASS IN CANTERBURY, NEW ZEALAND,
1860 to 1988.**

**A thesis
submitted for the Degree
of
Doctor of Philosophy in Art History
at the
University of Canterbury
by
Fiona Ciaran**

**University of Canterbury
1992**

VOLUME I



This thesis is dedicated to the memory of my uncle Peter
killed in action in World War II.

CONTENTS.

PAGE

VOLUME I

| | |
|----------------------------------|------|
| Contents | i |
| List of appendixes | ii |
| List of statistical tables | iii |
| List of plates | iv |
| Abstract | viii |
| Acknowledgements | ix |

CHAPTER

| | |
|--|-----|
| 1. Part One. Introduction..... | 1 |
| 2. The historiography of nineteenth and twentieth-century stained glass..... | 21 |
| 3. Part Two. Stained glass in Canterbury. Nineteenth-century stained glass | 30 |
| 4. Twentieth-century stained glass I. Arts and Crafts Movement windows | 41 |
| 5. Twentieth-century stained glass II. Other imported windows..... | 49 |
| 6. New Zealand-executed stained glass | 55 |
| 7. Influential personalities in Canterbury | 66 |
| 8. Commemoration and patronage | 76 |
| 9. Iconography..... | 95 |
| 10. Signatures and inscriptions..... | 112 |
| 11. Relocated, vandalised and destroyed windows | 117 |
| 12. Conclusion..... | 123 |

CATALOGUE

| | |
|---|-----|
| SECTION A..... | 129 |
| An explanation of the catalogue entries | 130 |
| Abbreviations | 132 |

VOLUME II

CATALOGUE

| | |
|-------------------------------------|-----|
| SECTION B: Christchurch | 1 |
| SECTION C: Greater Canterbury | 120 |

VOLUME III

| | |
|-------------------|-----|
| Appendixes | 1 |
| Bibliography..... | 70 |
| Plates | 102 |

LIST OF APPENDIXES (Vol. III).

| APPENDIX:..... | PAGE |
|---|------|
| 1. Biographies and studio histories | 1 |
| 2. Specimen rebuses and artists' marks | 32 |
| 3. Index to windows by designer, executant and studio | 34 |
| 4. Key to <i>Figure 1</i> | 39 |
| 4.1. <i>Figure 1</i> . Map of Canterbury localities with stained glass windows..... | 40 |
| 5. Location index..... | 41 |
| 6. Building index | 44 |
| 7. Commemoration index | 48 |
| 8. Subject index | 58 |
| 9. Statistical tables | 67 |
| 9.1. <i>Figure 2</i> . Graph of installation of stained glass from the 1860s to the 1980s..... | 69 |

LIST OF STATISTICAL TABLES (Vol. III, Appendix 9).

| | |
|--|-------------|
| TABLE..... | PAGE |
| 1. The number of windows executed by studios..... | 67 |
| 2. The country of origin of windows..... | 68 |
| 3. The number of windows bearing signatures etc | " |
| 4. The number of windows in buildings | " |
| 5. The numbers of windows installed from the 1860s to the 1980s..... | 69 |

LIST OF PLATES (Vol. III).

Note: With the exception of Plates 42 & 85 the photographs are by the author. The titles of studios and works are shortened.

Avonside, Holy Trinity.

Plate 1. Cat.A1. Lavers, Barraud & Westlake. *Nativity / Ascension / Baptism of Christ*, c.1875-76.

Plate 2. Cat.A2. Beverley Shore-Bennett / Miller Studios. *Lamb of the Revelation*, 1974.

Cashmere, St Augustine's.

Plate 3. Cat.A3. William Wilson. *God the Father*, 1954.

Plate 4. Cat.A4. Arnold Robinson / Joseph Bell & Son. *Angel of the Resurrection*, 1927-28.

Cashmere Hills Presbyterian.

Plate 5. Cat.A5. Herbert Hendrie / William Wilson? *The Good Shepherd*, c.1935-36.

Christchurch City, St John's.

Plate 6. Cat.A6. Heaton, Butler & Bayne. *St Matthew and St Mark*, 1870.

Plate 7. Cat.A7. *Baptism of Christ*, 1870.

Plate 8. Cat.A8. *St Luke and St John*, 1870.

Christchurch City, St Michael and All Angels.

Plate 9. Cat.A9. Heaton, Butler & Bayne. *Corporal Works of Mercy*, c.1875.

Christchurch City, Community of the Sacred Name Chapel.

Plate 10. Cat.A10. Veronica Whall / Whall & Whall. *St Francis*, 1949.

Plate 11. Cat.A11. *St Brigid*, c.1928-29.

Plate 12. Cat.A12. *St Barnabas*, 1938.

Plate 13. Cat.A13. James Powell & Sons. *St Longinus*, c.1872.

Plate 14. Cat.A14. *St Mary Magdalene*, c.1872.

Plate 15. Cat.A15. *St John*, c.1872.

Plate 16. Cat.A16. *St Mary BV*, c.1872.

Christchurch City, Arts Centre.

Plate 17. Cat.A17. Martin Travers / Lowndes & Drury. *Service of Humanity*, c.1936-38.

Christchurch City, Canterbury Provincial Council Buildings:

Plates 18-29. Cat.A18-Cat.A29. Lavers & Barraud. *Grisaille*, c.1864-65.

Christchurch City, Christ's College Chapel.

Plate 30. Cat.A30. M. & A. O'Connor?. *The Saviour of the World*, c.1868.

Plate 31. Cat.A31. Martin Travers / Lowndes & Drury. *Sir Guy*, 1926.

Plate 32. Cat.A32. John Piper / Patrick Reyntiens. *The Tree and River of Life*, 1968.

Plate 33. Cat.A33. William Wilson. *Let all the World Sing*, c.1954.

Christchurch City, Nurses' Memorial Chapel.

Plate 34. Cat.A34. Veronica Whall / Whall & Whall. *Hope*, 1952-53.

Plate 35. Cat.A35. *Charity*, 1932-33.

Plate 36. Cat.A36. *Faith*, 1935-36.

Plate 37. Cat.A37. *Christ and Children*, 1938-39.

Christchurch City, Robert McDougall Art Gallery.

Plate 38. Cat.A38. James Powell & Sons. *Ascending Christ*, 1860s.

Plate 39. Cat.A39. Ward & Hughes? *Samuel in the Temple?* 1860s.

Plate 40. Cat.A40. Ward & Hughes? *Christ*, 1860s.

Plate 41. Cat.A41. Clayton & Bell. *Risen Christ Walking on the Water*, c.1868.

Plate 42. Cat.A42. William Warrington. *Angels Carrying a Child to Heaven*, 1864 [Robert McDougall Art Gallery photograph].

Fendalton, St Thomas's.

Plate 43. Cat.A43. Philip Trusttum, Hanly & Johnson. *Untitled*, 1983.

Plate 44. Cat.A44. *Untitled*, 1984.

Plate 45. Cat.A45. *Untitled*, 1984.

Plate 46. Cat.A46.

Fendalton, Christchurch Boys' High School.

Plate 47. Cat.A47. William Wilson. *1st Canterbury Regiment*, 1961.

Plate 48. Cat.A48. *Archangel Michael*, 1961.

Halswell, St Mary's.

Plate 49. Cat.A49. Joseph Nuttgens. *Ascending Christ*, 1957.

Lyttelton, Holy Trinity.

Plate 50. Cat.A50. William Butterfield / Alexander Gibbs. *Risen Christ*, c.1865.

Plate 51. Cat.A51. Sir E.J. Poynter / James Powell & Sons. *The Story of Dorcas*, 1871.

Plate 52. Cat.A52. Lavers & Barraud. *Christ Saving St Peter*, 1864.

Merivale, St Mary's.

Plate 53. Cat.A53. T.W. Camm. *Adoration*, c.1929-30.

Plate 54. Cat.A54. *St John*, c.1928-29.

Plate 55. Cat.A55. *St Paul*, c.1928-29.

Plate 56. Cat.A56. *St Matthew*, c.1929.

Plate 57. Cat.A57. *St Peter*, c.1928-29.

Plate 58. Cat.A58. *St Mark*, c.1928-29.

Plate 59. Cat.A59. Morris & Co. *Annunciation*, c.1910.

Sumner, All Saints'.

Plate 60. Cat.A60. Brian Thomas / James Powell & Sons. *Abraham, Moses and Ruth*, 1966.

Sydenham, St Saviour's.

Plate 61. Cat.A61. Pierre Fourmaintraux / James Powell & Sons. *Adam and Eve / Lamb of God / Fish of the Sea*, 1966-67.

Upper Riccarton, St Peter's.

Plate 62. Cat.A62. Joseph Bell & Son? *The Christ-Child Found in the Temple / Christ Preaching*, c.1866.

Plate 63. Cat.A63. Joseph Bell & Son? *Christ Blessing*, c.1866.

Plate 64. Cat.A64. Joseph Bell & Son. *Prophets*, c.1866.

Plate 65. Cat.A65. Joseph Bell & Son. *Evangelists*, c.1866.

Plate 66. Cat.A66. Mary Lowndes. *St Peter and St Bartholomew*, 1915.

Amberley, Holy Passion.

Plate 67. Cat.A67. Heaton, Butler & Bayne. *St Mary BV Holding the Dead Christ*, c.1864-65.

Fernside, St Matthew's.

Plate 68. Cat.A68. Arnold Robinson / Joseph Bell & Son. *Angel of the Nativity*, 1929.

Geraldine, St Mary's.

Plate 69. Cat.A69. Joseph Nuttgens. *St Mary BV and the Christ-Child*, c.1926-27.

Plate 70. Cat.A70. Joseph Nuttgens. *Risen Christ*, 1923-24.

Hinds, St Luke's.

Plate 71. Cat.A71. Frederick Cole / William Morris & Co. *The Good Shepherd*, 1958.

Mount Peel, Holy Innocents.

Plate 72. Cat.A72. Karl Parsons / Lowndes & Drury. *Faith and Charity*, 1919-20.

Plate 73. Cat.A73. Karl Parsons / Lowndes & Drury. *Adoration*, 1929.

Peel Forest, St Stephen's.

Plate 74. Cat.A74. Joseph Nuttgens. *St Mary BV and the Christ-Child*, 1922-23.

Plate 75. Cat.A75. Roy Entwistle / Miller Studios. *St Francis*, 1976.

Pleasant Valley, St Anne's.

Plate 76. Cat.A76. Veronica Whall / Whall & Whall. *Two Angels*, 1925.

Rangiora, St John's.

Plate 77. Cat.A77. Alfred Fisher / James Powell & Sons. *Christ Seated in Majesty*, 1963-64.

Timaru, St Mary's.

Plate 78. Cat.A78. E. Liddall Armitage / James Powell & Sons. *St George, the Archangel Michael, St Nicholas of Myra*, 1951.

Timaru Boys' High School.

Plate 79. Cat.A79. F.V. Ellis / Miller Studios. *Sir Gawain and New Zealand Servicemen*, 1954-55.

Timaru, Chalmers.

Plate 80. Cat.A80. Kenneth Bunton / Miller Studios. *Christ Seated in Majesty*, 1963-64.

Waihi, St John's.

Plate 81. Cat.A81. Veronica Whall / Whall & Whall. *The Christ-Child Blessing*, 1930.

Woodbury, St Thomas's.

Plate 82. Cat.A82. Joseph Nuttgens. *St Thomas*, c.1926-27.

Plate 83. Cat.A83. Veronica Whall / Whall & Whall. *Christ as the Supreme Angel*, c.1927-28.

Plate 84. Cat.A84. Veronica Whall / Whall & Whall. *Angel*, c.1927.

Plate 85. Robert and Mary Fraser [1920s?, photographer unknown].

Plate 86. Self-portrait of Frederick Ellis Sr. Oil on canvas, 394mm x 294mm, 1949.

Avonside, Holy Trinity.

Plate 87. Cat.B20. A.L. Moore. *Christ the Sower / The Good Shepherd*, 1910.

Cave, All Saints'.

Plate 88. Cat.C35. Burlison & Grylls. *Christ and the Children*, post 1919.

Waiau, All Saints'.

Plate 89. Cat.C264. Arnold Robinson / Joseph Bell & Son. *The Good Shepherd*, 1926.

Timaru, St Mary's.

Plate 90. Cat.C182. G.P. Hutchinson? / James Powell & Sons. *Presentation of the Christ-Child*, 1910-11.

Rangiora, St John's.

Plate 91. Cat.C135. Margaret Thompson / Lowndes & Drury. *Crucifixion / Risen Christ*, 1951.

Mount Somers, St Aidan's.

Plate 92. Cat.C121. M.C. Farrar-Bell / Clayton & Bell. *St Francis*, 1953.

Akaroa, St Peter's.

Plate 93. Cat.C2. Robert Fraser. *The Good Shepherd / The Light of the World*, c.1897-98.

Avonside, Holy Trinity.

Plate 94. Cat.B14. Harold Bradley / Bradley Bros. *A Dying Knight*, c.1918-19.

Cust, St David's.

Plate 95. Cat.C58. Frederick Mash / Smith & Smith Ltd. *The Good Shepherd / The Light of the World*, 1947.

Addington, St John's.

Plate 96. Cat.B9. John Brock. *St Mary BV and the Christ-Child*, c.1953.

Amberley, Holy Passion.

Plate 97. Cat.C6. Leslie Taylor / Bradley Bros. *St Mary BV*, 1957.

Ashburton, St Andrew's.

Plate 98. Cat.C23. Graham Stewart. *St Andrew Crucified*, 1983.

Christchurch City, Cathedral of the Blessed Sacrament.

Plate 99. Cat.B139. Philip Trusttum and Graham Stewart. *Magnificat*, 1981.

Christchurch City, Christ Church Cathedral.

Plate 100. Cat.B49. W.A. Sutton / Miller Studios. *Transfiguration*, 1982.

ABSTRACT.

The region of Canterbury, New Zealand, contains a large collection of nineteenth and twentieth-century stained glass windows. Founded by British emigrants in 1850 as a Church of England settlement, Canterbury retained close links with Britain well into the twentieth century and this is reflected in the importation of stained glass windows.

While the majority of windows are found in Anglican churches and include accomplished works by Victorian studios, other denominations also commissioned stained glass. There is a smaller but significant sample of works by Australian, French, German and Irish studios. Twentieth-century windows include major works by Arts and Craft Movement artists. Work by New Zealand studios increases from the beginning of the twentieth century, and after 1973, importation ceases.

Although stained glass is a monumental, public art form of immense visual appeal, this collection has, until now, remained unrecognised and undocumented. This thesis presents a comprehensive catalogue of all ecclesiastical and selected secular stained glass windows in Canterbury. Divided into two main groups, reflecting the author's assessment of the significance of individual windows, the catalogue forms the basis of an analysis of the collection as a whole. Critical attitudes towards stained glass, the status of the medium, patterns of installation, the roles played by key people in the selection of commissions, questions of patronage, commemoration, iconography and vandalism are discussed. Appendixes provide statistical data on the collection as well as biographical and historical information on the studios, designers and executants represented. New information is presented about British artists, some of whom have been virtually unexamined by historians.

It is argued that stained glass in Canterbury not only comprises the most important regional collection of windows in New Zealand, but also that its imported twentieth-century works rival those of Australia's. The exportation of nineteenth and twentieth-century stained glass from Britain is represented in microcosm in Canterbury, thus necessitating a reappraisal of the history of British stained glass. Finally, the development of local studios represents a significant but neglected aspect of artistic life in New Zealand.

ACKNOWLEDGEMENTS.

Many people generously assisted this thesis. The greatest debt is owed to those listed below and many others are acknowledged throughout the text.

Barbra, Graham, Peter and Struan for their encouragement.

Dr Margaret Belcher and Dr Ian Lochhead my supervisors also Dr Robin Barrett and Dr Pamela Gerrish Nunn for advice.

The clergy, nuns, archivists and parish secretaries who made records available in New Zealand and the United Kingdom.

The interloans staff of the James Hight Library, Canterbury University and the National Library of New Zealand. The staff of the Christchurch Anglican Church House, Canterbury Museum, Canterbury Public Library, Christchurch Methodist Connexional Office, Knox College Dunedin and the Nelson Anglican Diocesan Office.

In London, the staff of the Archive of Art and Design, the National Art Library, the National Monuments Record, the Royal Institute of British Architects and the William Morris Gallery. The staff of the Birmingham Museum and Art Gallery, Birmingham Public Library and Smethwick Reference Library.

Stained glass artists and their relatives particularly; Caroline and Tony Benyon, Elaine Boucher, the late Horace Brock, Fred Ellis Jr, Roy Entwistle, Lou and Roy Fraser, Bob Holloway, Paul Hutchins, Elizabeth Kerr, the late Roy Miller, the Nuttgens family, John Piper, Geoffrey Robinson, Beverley Shore-Bennett, Margaret Stavridi, Les Taylor and the late Bernard Whall and Betty Whall.

Art historians and collectors overseas particularly Dr Nicola Gordon Bowe, David Caron, Peter Donovan, Dana Geidraityte, Don Green, Wilfried Jäkel, Dr Elgin van Treeck-Vaassen for sharing research and Sanford Berger, Peter Cormack and Martin Harrison for sharing slides.

This thesis entailed considerable expense and I would like to thank the Christchurch Anglican Diocese for \$3000, the Roman Catholic Diocese for \$1000, the John Hendry Memorial Heritage Trust for \$1000, the Hon. Jim Anderton and Ted Bracey who took up my cause with the Queen Elizabeth II Arts Council which made an eleventh-hour grant of \$5000 and Kodak New Zealand which sold me film at cost.

Most of all I would like to thank Jonathan Mané-Wheoki whose teaching and encouragement led me back to art history and to stained glass.

CHAPTER 1.

PART ONE. INTRODUCTION.

Few Europeans lived in New Zealand until the British claimed sovereignty over it in 1840 and began to colonise the country. For the art historian of stained glass this is fortuitous as the consequent period of colonial ecclesiastical and civic building coincides with the High Victorian movement in architecture and the revival of stained glass.

New Zealand retained its close ties with Britain longer than many colonies and attempted to recreate 'Home' in its ecclesiastical landscape and furnishings particularly in Canterbury which has a strong Gothic Revival architectural heritage. Therefore this study proposes that Canterbury has a greater proportion of better quality, ecclesiastical stained glass windows than any other New Zealand region.¹ It also argues that it has a range of nineteenth and twentieth-century, imported stained glass which may be unique outside the United Kingdom as there are works of wider art-historical significance.

Canterbury Province was colonised in a unique fashion with much organization from England by the Canterbury Association founded by John Robert Godley (1814-61) and Edward Gibbon Wakefield (1796-1862). Initially planned as a model Church of England settlement, religious denomination was later waived as a requirement but the great majority of settlers were Anglicans, and colonists

¹ There is little secular stained glass in Canterbury. Otago, also in the South Island, has the best collection as the examples in private houses and public buildings show. This is probably a result of the strong Scottish heritage in that region and the recreation of Scottish interior decoration including stained glass similar to that depicted in Gleeson White, 'Some Glasgow Designers and their Work'. *Studio* 13 (1898), 12-25. Dunedin also had local stained glass studios. See Vol. I, Chap. 6, pp.55-65 for discussion of these.

arrived from England in the 'First Four Ships' in late 1850. The province became one of relative prosperity with an economy based largely on sheep-farming, generally equitable climate and peaceful co-habitation with the Maori.

The administrative boundaries of Canterbury have changed since its establishment as a province in 1853. Canterbury originally occupied the land area between the east and west coasts from the Hurunui River in the north to the Waitaki River in the south. In 1868 Westland became a separate county and therefore Canterbury ceased at the backbone of the Main Divide or ridge of mountains which separated it from the West Coast. Provincial government in New Zealand was scrapped in 1876 and although the term 'province' has no official currency now it lingers among Cantabrians. Canterbury was enlarged to include the Amuri and Cheviot districts or what is now called North Canterbury and the whole region was officially termed the Canterbury Land District in 1980.²

Similarly the boundaries of the Christchurch Anglican and Roman Catholic Dioceses have been modified. George Selwyn (1809-78) was consecrated as the first Anglican Bishop of New Zealand in 1841 and his diocese was effectively the whole country. In 1851 with the expanding population Selwyn decided to resign portions of his diocese. In the South Island the Christchurch Anglican Diocese was determined in 1856 and extended from the Hurunui River southwards, and included the West Coast and surrounding islands. After an inauspicious attempt to find a bishop for the new province Bishop Henry J.C. Harper (1804-93) was consecrated and arrived in 1856. He proved more than equal to the position and Canterbury became an Anglican stronghold regarded as the 'mother diocese' of New Zealand for many years.³

² A map showing these boundary changes and a discussion of them is found in W.J. Gardner, 'New Zealand Regional History,' *Historical News* No. 41 (Oct. 1980), 51.

³ The history of the Christchurch Anglican Diocese is recounted in Stephen Parr, *Canterbury Pilgrimage* (Christchurch, 1951), the history of the Christchurch Roman Catholic Diocese in Michael O'Meehan, *Held Firm by Faith* (Christchurch, 1988) and the social history of Canterbury in W.J. Gardner (Ed.), *A History of Canterbury*. II (Christchurch, 1971).

The Nelson Anglican Diocese was created in 1858 which did not effect the size of the Christchurch Diocese. However in 1869 the Dunedin Diocese was formed so the Christchurch Diocese was then truncated to include land from the Hurunui River to the Waitaki River in South Canterbury. It retained Westland from the Taramakau River to Jackson's Bay and the Chatham Islands. In June 1990 the Christchurch diocese was extended in the north to include the remainder of North Canterbury thus incorporating three parishes formerly within the Nelson Anglican Diocese, Amuri, Cheviot and Hanmer Springs.

In 1887 the Christchurch Roman Catholic Diocese was formed out of what had been the Wellington Archdiocese. It was designated then within nearly the same boundaries which the Christchurch Anglican Diocese has occupied since 1990 including Westland and the Chatham Islands.⁴ Canterbury is today situated neatly within the principal portions of the Christchurch Anglican and Roman Catholic Dioceses and its northern and southern boundaries are largely those of the dioceses.

The Presbyterian Church in Canterbury is organised into three Presbyteries, those of Christchurch, Ashburton and South Canterbury each of which is headed by a Moderator. The Methodist Church is organised into two Districts, North Canterbury and South Canterbury and each is presided over by a District Superintendent. All of the four denominations are further divided into parishes.

Research methodology and aims.

The origins of this thesis date from 1979 when in the course of researching ecclesiastical architecture in Christchurch I tried to find the names of the artists responsible for the stained glass windows in the buildings covered. Published material on windows in Christchurch was confined largely to references in parish and a few other histories. Very few citations noted who had executed a particular

⁴ See Vol. III, Appendix 4.1, *Figure 1*, p.40. Map of Canterbury localities with stained glass windows. A map of the Christchurch Anglican Diocese as it existed from 1869 to 1990 is reproduced in Parr, front endpaper. A map of the Roman Catholic diocese is reproduced in O'Meehan, p.106.

window and when. Instead numerous parish histories and ministers claimed to have some of the 'best stained glass in New Zealand' without any justification being given. The devotional and commemorative aspects were those most understood and emphasised. Few facts were readily available and in searching further for information about nineteenth and twentieth-century stained glass it became apparent that this was a field which largely had escaped art-historical enquiry and informed criticism.

Bibliographical research revealed that most of the material on nineteenth and twentieth-century stained glass was written by artists and architects from 1840 onwards, but found little scholarly, art-historical discussion or publications which included skilled photographs of windows.⁵ However the timely publication, in 1980, of Martin Harrison's *Victorian Stained Glass* provided a pioneering introduction to works of the period in England supported by excellent photographs which demonstrated that some archival material remained relating to studios represented in New Zealand.⁶

I decided that a survey of stained glass windows in New Zealand should be carried out and this had an element of urgency as preliminary investigations revealed that many windows had suffered from vandalism and neglect. A national catalogue was begun with the intention of submitting this as a doctoral thesis. From 1982 to 1984 approximately 10,000 ecclesiastical and secular windows were surveyed and photographed throughout New Zealand.⁷ Research on the New Zealand and foreign stained glass artists whose works are represented in this country was begun also and this revealed that Canterbury has the best selection of

⁵ For discussion of the historiography and bibliography of nineteenth and twentieth-century stained glass see Vol. I, Chap. 2, pp.21-29.

⁶ Martin Harrison, *Victorian Stained Glass* (London, 1980).

⁷ New Zealand has a slightly greater land area than the United Kingdom and the Irish Republic combined.

the work of some of the more accomplished British stained glass artists of the nineteenth and twentieth centuries than any other New Zealand region.⁸

It became apparent that in-depth documentation of all the stained glass windows in New Zealand would be the work of a normal life-span. It was therefore decided to construct a *catalogue raisonné* of the windows in Canterbury because they were the most deserving of closer attention and recognition. This has involved the documentation of 678 stained glass windows and research into the work of 54 studios and 250 individuals in New Zealand and overseas. As 77% of the windows originate from 15 studios a good indication is given of how the styles of the dominant studios developed. An interesting selection of windows contributed by 39 other studios also reveals the diversity of works produced during the period under study.⁹ Almost three-quarters of the windows were imported and the majority, 369 (54%), came from England. The remaining windows were executed in New Zealand, Germany, Australia, France, the Irish Republic and Scotland.¹⁰

This study had principal aims: to locate and document the windows, to research the artists and studios represented, to develop criteria for assessing the artistic quality of works and to categorise them accordingly and analyse trends in the collection.

Pursuing these aims entailed the study of the historiography and bibliography of nineteenth and twentieth-century stained glass, the consideration of a definition of taste in the medium, evaluation of the status of stained glass windows as works of art and an attempt to place Canterbury's collection in a national and international context.

⁸ Canterbury does not have the largest number of stained glass windows of any New Zealand region. Otago holds this distinction followed by the Auckland region in the North Island.

⁹ See Vol. III, Appendix 9, Table 1, p.67.

¹⁰ See Vol. III, Appendix 9, Table 2, p.68.

For much of this study there was little or no research or indexes to build upon. No denomination had a complete list of its churches in any region. The British Society of Master Glass Painters' directories were helpful as to location but were unreliable on date. World-wide there were few catalogues of stained glass other than of complex medieval windows (which often had many pieces missing or were constituted of a number of previously separate works due to iconoclasm and restoration) so a format was developed.¹¹

The most important information to discover was the studio which executed each window and the date of the work because comparatively few windows are signed and even fewer are dated.¹² The information which could not be gleaned from a window itself has come from the research of documentary sources which fall into five categories: parish records, denominational archives, studio or artist's records, published material and genealogical records. However only approximately 30% of entries record the studio responsible for a window so many attributions on stylistic grounds have had to be made. Comparable windows in New Zealand have been cited in support of most attributions and in a few instances comparisons with works in the United Kingdom has been necessary. Of the total of 678 windows only 27 have resisted all attempts to identify the studio responsible.

Research on ecclesiastical archives entails handicaps which are not as likely to be encountered when studying civic archives. At the time of consultation parish records in Canterbury were scattered with the exception of Methodist archives which were collected largely at the Methodist Connexional Office in

¹¹ Charles Sewter, *The Stained Glass of William Morris and his Circle*, 2 vols (London, 1974-75), provided some guide as to catalogue format.

¹² See Vol. I, Chap. 10, pp.112-116 for further discussion of signatures and Vol. III, Appendix 9, Table 3, p.68.

Christchurch.¹³ Unlike civic archives, parish minutes are seldom recorded by professional stenographers and approximately 50% are handwritten.

Parish and other minute books proved the most fruitful sources because the gift of a window was often announced to the church's or other organisation's governing body. A number of artists' letters held in parish and public collections also provided valuable information

The Anglican administrative archives are of use because of the Bishop's Register in which is recorded the issue of a faculty for a window giving a close indication of the year of execution.¹⁴ Of enormous value is the Diocesan Correspondence. In this can be found letters from donors, from clergy making faculty applications and in some cases correspondence from artists. Approximately 40,000 letters and other documents were searched at the Anglican Church offices in Christchurch and Nelson because three parishes in North Canterbury were originally part of the Nelson Anglican Diocese until joined to the Christchurch Anglican Diocese in 1987.

Studio and artist's records proved fruitful where they still existed. Only one quarter of the New Zealand artists represented were living and the relatives and former colleagues of deceased artists held some preparatory material but little documentation.¹⁵ Locating artists or their relatives and colleagues overseas

¹³ The attitude of the Methodist Church in New Zealand towards its archives is exemplary in that in the nineteenth century it recognised the need to preserve them. Since the latter 1980s the Anglican Diocese of Christchurch has moved to collect and take better care of its archives.

¹⁴ In theory a faculty application is to be made before a window is ordered and is required to be signed by the vicar and churchwardens. The donor submits a design obtained from a studio to the vicar and vestry for their consideration. The latter group then forward this to the bishop and the faculties committee for approval. If a faculty is issued it then is recorded in the Bishop's Register and a formal faculty paper with the bishop's seal is forwarded to the parish. The window is then ordered, installed and dedicated. This means also that the window cannot be removed from a church without another faculty to do so. For further discussion of faculties see Vol. I, Chap. 8, pp.84-85.

¹⁵ See the New Zealand entries in Vol. III, Appendix I, Biographies, and Studio Histories, pp.1-31. See also Vol. III, Bibliography, Unpublished Sources, pp.70-73.

provided vital information and also showed that the life and work of many twentieth-century stained glass artists had not been researched before.¹⁶

In 1990 interviews were conducted with artists, their colleagues and relatives of deceased artists in England.¹⁷ Public and private archives were researched in Birmingham, Bristol, Gloucester, High Wycombe and London.¹⁸

Parish histories and newspaper reports proved unreliable. Most newspaper references record dedications only and in very few cases did they contain other information unavailable elsewhere. Denominational magazines, especially *New Zealand Church News* were fruitful for reports of donation and later dedication. Since 1960 the relative lack of reporting in denominational periodicals on any aspect of new stained glass in churches hampers the researcher.

While the commemoration was usually obvious, ascertaining the identity of the donor was a difficult process.¹⁹ Genealogical research was carried out into approximately 1200 people; artists, the commemorated and donors. The George Macdonald Dictionary of Canterbury Biographies and the New Zealand Society of Genealogists' cemetery headstone transcripts were good sources of Christian names (particularly those of women) and dates of birth and death. A valuable supplement to these sources are burial registers, which record a date of death, full name and cemetery of interment but not every church kept these.

It was a matter of priority to distinguish those windows of particular artistic importance from those of lesser significance. The first step in achieving this was to divide the windows into two broad groups; the A section (better works of art)

¹⁶ The exceptions because they lived in New Zealand were Veronica Whall's relatives in Auckland and Bob Holloway of Christchurch who had worked at James Powell & Sons.

¹⁷ Information from these people is listed in Vol. III, Appendix I, Biographies, pp.1-31.

¹⁸ These are listed in Vol. III, Bibliography, pp.70-73. The Camm collection at the Birmingham Museum and Art Gallery was uncatalogued and not available for viewing. The overseas artists or owners of private collections of archives from studios represented by a smaller number of works in Canterbury have been contacted where possible. See Vol. III, Appendix I, Biographies, pp.1-31.

¹⁹ For discussion of commemoration and patronage see Vol. I. Chap. 8, pp.76-94.

and the lesser works of art which came to be further divided into the geographical categories of the B (Christchurch) and C sections (Canterbury). All windows received the same amount of attention necessary to document them as exhaustively as possible irrespective of their status as works of art.

Although much has been written about the beauty of stained glass, the method of execution and its role in architecture no clear definition has been recorded of taste in nineteenth and twentieth-century stained glass. In arriving at a set of criteria, a number of widespread concepts about the quality of stained glass needed to be addressed. There was a popular belief that the best stained glass in Christchurch was in the best known buildings such as the Christ Church Anglican Cathedral or St Barnabas's, Fendalton. Similarly the best windows were considered to be those which commemorated famous people, were the biggest or the most expensive. Another common view was that the best windows were by the most famous studios such as 'Whitefriars' (James Powell & Sons) or Morris & Co. (generally the only studios which people could name), and imported windows were invariably considered to be superior to New Zealand-executed works. It was generally thought that Medieval windows were best and no stained glass as good had been executed since. Another assumption was that all stained glass artists were men. In fact, none of these theories can be sustained.

What stood out most was the enormous popular appeal of stained glass and it is the undeniable beauty of light through coloured glass, or the pure saturation of colour, which has attracted many designers to the medium. This appeal, plus the general ideas held about stained glass outlined above arguably have seduced the general viewer away from a critical appreciation of it.

It became apparent that stained glass is a medium of paradox because it seems to be both exalted and denigrated. On the one hand it is so popular and universally described as 'beautiful', 'radiant' and 'glorious' and therefore must be good art. But on the other hand I was faced with the relative anonymity of the

stained glass artists who had designed and executed the works under study. Furthermore in academic and fine art circles post-medieval stained glass was still classed as a minor decorative art which had ceased to be taught at the Royal College of Art, London, in 1970.

Its relegation to minor decorative art status was perhaps a result of its association with a craft or the technical execution of a window in which the direct involvement of the designer occasionally was lost. However although some forms of sculpture are turned over to a foundry to be cast, and the artist's involvement is similarly distanced, that medium has not suffered as a consequence. Also counting against stained glass is the association with what is usually a functional part of a building that lets in light and air and keeps out the weather. A stained glass window is still viewed as an essentially decorative item whereas the painting of a mural on a wall (another structural component) is a 'work of art'.

Stained glass is also a medium bound by conservatism probably because of its existence as a predominantly commemorative, ecclesiastical art form. This conservatism has led to accepted conventions of depiction and the history of twentieth century stained glass demonstrates that any experimental or different work has tended to be met with scepticism, hostility and controversy.

While it is accepted that there can be no absolute rule in distinguishing the quality of works of art one from another, there are well established criteria that allow this discrimination to be made in a systematic and objective fashion. While some revisions of the categorisation advanced in the catalogue which forms the core of this thesis may be made in the future as knowledge of stained glass grows, I believe that the division of windows into two broad categories can be defended readily.

In deciding on the criteria for selection it was necessary to look at what other people in the nineteenth and twentieth centuries thought stained glass should be like. Numerous attempts to come to grips with what constituted good stained

glass have been written, mostly by stained glass designers, executants and architects in architectural and art journals, private letters and diaries. Indeed more was probably written about stained glass in the nineteenth century than of any other 'decorative art'. Three themes are uppermost; first the writers in the 1840s and 1850s were consumed with the quest for good stained glass windows in the revival of the medium. Second, in those decades and later, there was an on-going need to distinguish between good and bad works and to educate the public accordingly. Third, they wished to make it known that stained glass was being designed and executed by some who were not *artists*.

The opinions and descriptions carry inbuilt prejudices as indeed any subjective judgement does. Tastes ranged widely and changed rapidly and the issues were hotly debated in print but *no clear consensus was reached*. Stained glass artist Francis Oliphant voiced an opinion in 1852 that would remain pertinent for the rest of the nineteenth and much of the twentieth century.

I have heard and seen of late so many imperfect and contradictory opinions on coloured windows, that I fear those who follow glass painting as a profession, and the patrons of this beautiful art as well, run some risk of having no settled idea on the subject at all.²⁰

Early attempts to establish critical standards for new stained glass in the nineteenth century were most often based on comparisons with medieval examples and encouraged the study of 'Gothic' windows. Others argued for a new style as well. In 1847 Charles Winston, a barrister and self-styled amateur historian, cautioned against slavish imitation of medieval models and claimed that true artists should design stained glass if the medium was to progress rather than those 'mere *artisans* who at present make it their trade.'²¹

In the same vein stained glass artist William Warrington wrote in 1848:

²⁰ F.W.O[oliphant], 'On the Principles of Glass Painting,' *Builder* 10, no. 495 (31 July 1852), 483. This was part of a battle in print between Francis Oliphant and Charles Winston.

²¹ Charles Winston, *An Inquiry into the Difference of Style Observable in Ancient Glass Paintings, especially in England: with Hints on Glass Painting* (Oxford, 1847), I, 283.

It is *necessary* to improve public taste or the art itself can never be generally improved. But it is by the production of good *modern* works that this must principally be effected.²²

The arbiter of High Church taste, the *Ecclesiologist*, published pithy and coruscating opinions about stained glass design and itself strictly favoured Clayton & Bell and Henri G rente whose work it considered to be a `protest against that over refinement of *pose* and colour and thinness of feature-drawing into which the Hardman school is apt to run.'²³ The *Builder* and the *Art Journal* carried items which favoured other artists as well.²⁴

Numerous High Victorian architects had precise ideas as to what stained glass should look like (the concept of `jewel-like' stained glass was predominant) and found a suitable executant, often after trial and error, who would carry out their designs and their wishes such as A.W.N. Pugin with John Hardman and William Butterfield with Alexander Gibbs.

But the arguments about taste and style in stained glass were carried out within an intellectual vacuum. The 1840s, '50s and '60s were a period of experimentation, vitality and freshness which soon passed with a few exceptions.²⁵ The public, who for the most part probably did not read art and architectural journals, remained largely unaware of contemporary debates about stained glass. The medium had fallen largely into the domain of commerce for church-furnishing firms increasingly added stained glass to their repertoire.

Established studios began to reap huge profits as the demand for memorial windows increased and to keep up resorted to mass-production, with the result that artistic freshness or development were sacrificed. The `trade' firms, which writers

²² William Warrington, *History of Stained Glass from the Earliest Period of the Art to the Present Time* (London, 1848), unpaginated introduction.

²³ *Ecclesiologist* 16, no. 124 (Feb. 1858), 42. See also *ibid.* 18, no. 138, (June 1860), 154.

²⁴ See in particular Anon. `Stained Glass in the International Exhibition.' *Builder* 20, no. 1019 (16 Aug. 1862), 577-78 and Anon. `Visits to Art Manufactories.' *Art Journal* 5 (1859), 38-40.

²⁵ Examples of some of the most accomplished English stained glass windows of these decades are reproduced in Harrison.

had warned against, had taken over early and most of the executants, if not the designers, came from trade backgrounds. Stained glass execution became a form of applied aesthetic industrialism.

This was so much the case that by 1861 William Morris who had just set up in business looked down on Clayton & Bell, one of the pioneering Victorian studios. He described his studio as:

...the only really artistic firm of the kind, the others being only glass painters in point of fact, (like Clayton & Bell) or else that curious non-descript mixture of clerical tailor and decorator [probably Cox & Sons] that flourishes in Southampton Street, Strand.²⁶

Much writing later in the nineteenth century asserts unjustly that Victorian stained glass was a pastiche of medieval sources and sentimental in style.²⁷ Gradually critics argued more and more that an original nineteenth-century style should be developed based on the beauty of glass and discouraged the painting of three dimensional pictures (which was considered to be the proper domain of oil painting) in stained glass.

Much of the most lucid and refreshing writing about good design in stained glass came in the late nineteenth and early twentieth centuries during the era of the Arts and Crafts Movement. This had the additional advantage of being illustrated with photographs of appropriate works. The reuse of designs was criticised and a respect for the raw material of glass and the need to train all designers and executants in art or technical schools was emphasised.

The leader of the Arts and Crafts Movement revival of stained glass, Christopher Whall, declared in 1891:

You must know what glass is before you can judge of it, and you should be able to judge of it (if you have anything to do with it), in order to be able to distinguish good from bad, and so be able to promote the one and discountenance the other....The consequence is that now, not stained glass only, but all forms of decoration are very largely produced upon commercial

²⁶ Letter of 19 April 1861 from William Morris to Frederick Guy reproduced in Norman Kelvin (Ed), *The Collected letters of William Morris* (Princeton, 1984), I, 37.

²⁷ See John Heaton, 'Stained Glass, Ancient and Modern.' *Hobby Horse* 2 (1887), 158-60.

principles only; not without skill, indeed, of a kind, because there must be something to show for the money; but without originality, without imagination, without freshness and enthusiasm.²⁸

Whall went on to describe how a window was made and what to strive for. He disliked pictorial compositions but advocated the use of only the best quality glass and the acknowledgement of the lead came as an integral part of the design and not just a heavy black outline.

The continuing domination of the Middle Ages in the popular consciousness is spelled out in 1895 by the measured advice of the journalist, Frederick Miller, who was also a champion of Arts and Crafts work.

For it is a mistake to assume that no modern glass equals the finest old work...we ought to produce better work than was possible in the Middle Ages, and occasionally, it must be admitted, we do so....What we do should be nineteenth century, and I honour those men who have refused to produce archaic glass because the architect or donor of the window wished it, but have exhibited in their craft knowledge, and that individuality or character which is, after all, 'style.'²⁹

Silvester Sparrow, a stained glass artist, was especially forthright in 1903:

There is scarcely any subject about which more ignorance prevails than of Stained-glass....Imitation is the disease, because it has been said, and repeated on all sides, "There is no glass like the old glass, and there will never be any windows like the old windows." I deny both these assertions, which are based on ignorance of the best material procurable to-day, and of the use that might be made of it.³⁰

But still this sort of advice seemed to have not reached the public at large for in a letter of 21 March 1919 Maurice Drake (a novelist and stained glass artist), wrote on the need to found a stained glass society and he eventually did establish the British Society of Master Glass Painters.

Propaganda work, drawing the attention of the American public to the merits of English stained glass, would be one of the first and foremost tasks of the Guild I propose. But there is also ample room for such propaganda in Great Britain and the Colonies. The present state of public ignorance respecting our ancient and honourable handicraft...is as extraordinary as it is regrettable. Not

²⁸ Christopher Whall, *Builder* 60 (16 May 1891), 390-91; *ibid.* (23 May, 1891), 408-11.

²⁹ Fred Miller, 'Art Workers and Recent Productions. Glass Painters.' *Art Journal* (1895), 151-52.

³⁰ Silvester Sparrow, 'The Stained Glass of the Future. Part I.' *Art Worker's Quarterly* 2 (1903), 125. Sir Robert Lorimer voiced a similar opinion from an architect's point of view in 'Memorial Stained Glass Windows.' *Country Life* 38 (13 Nov. 1915), 641.

one donor in a hundred has the remotest idea of what constitutes a good window, and the architects they consult are seldom better informed. There seems to be a prevalent impression that the bigger the 'factory' the better must be the work it does.³¹

The situation has changed little since Drake wrote this letter and is surely one reason why approximately only 12% of Canterbury's stained glass windows are in the A section of this study.³²

In the light of the preceding discussion, it can be seen that the selection of criteria to distinguish the A section windows from the B and C section works was far from straightforward but chief among these criteria was whether or not a window exhibited good design taking into account the particular period of the work and hence its overall style.

The most important aspect of stained glass design is that it suits the depiction of a flat plane which gives little or no perspectival illusion. There is a consensus that attempts to portray a three-dimensional picture or 'pictorialism' in stained glass does not work well. It is in the best possible sense a 'decorative art' and can be painterly in the approach to the actual modulation of light through paint (as argued by John Piper),³³ but ideally should not ape a painting. If a window depicts human figures it is at its best when there is either a hint of abstraction or extreme stylisation. This is best displayed by *St Mary BV Holding the Dead Christ* (A67, Plate 67) of about 1864-65 by Heaton, Butler & Bayne in the Church of the Holy Passion, Amberley and *The Risen Christ Walking on the Water* (A41, Plate 41) of about 1868 by Clayton & Bell from the former Barbadoes Street Cemetery Chapel. These are exceptionally subtle but powerful works in terms of their crisp lines, the boldness of colour juxtaposition and the minimum use of paint. The figures command the space within which they are confined.

³¹ This letter is reproduced in *Stained Glass* (Spring 1984), 6-7.

³² What has been needed is education about good stained glass in book form with illustrations which donors and church authorities could consult. The author herself felt compelled to address the stagnation in design of New Zealand-executed, ecclesiastical stained glass. See the *New Zealand Listener* (19 Sept. 1987), 51-52.

³³ In Brian Clarke (Ed), *Architectural Stained Glass* (London, 1979), 60-64.

Therefore many of the windows dating from the 1860s and early 1870s have been included in the A section because they exhibit a vitality of line and freshness of composition and colour which reflect the different ideas as to what stained glass of that era should be like. All but one of the former Barbadoes Street Cemetery Chapel windows (A38-A42, Plates 38-42) were chosen for their great art-historical significance even though they were in damaged condition.

Sadly, vigour was lost in stained glass generally after about 1870 and replaced by windows with softer lines, 'mushy' colours and a sentimental treatment of subjects. Extreme beauty of conception and fresh colour (especially bright scarlets and violets) were introduced with Arts and Crafts works and the leadlines are also sharp. Veronica Whall could draw sweet faces but the wings on her angels are powerful and usually display spectacular gradations of colour.

Most of the Arts and Crafts Movement windows have been included in the A section of the catalogue because of the superiority and originality of design which deliberately takes into account the raw material of glass and displays it at its best. However two works by Arnold Robinson *The Good Shepherd* (C264, Plate 89), in All Saints', Waiau and *Christ and the Children* (C215), in Chalmers Presbyterian Church, Timaru, have been excluded because the figures have been treated in a traditional manner which weakens the effect of the windows. The Waiau work also shows clumsy foreshortening which has resulted in the unintended depiction of a grotesque baby held by the figure of Charity. Several mature works, by the Camm family in St Mary's, Merivale have not been included in the A section largely because the designs are too fussy and cluttered. Conversely, a late window by Joseph Nuttgens, *The Ascending Christ* (A49, Plate 49) in St Mary's, Halswell, has been included because it is a good example of what he considered his final achievement. Influenced by the clear lines of the sculpture of Eric Gill, his neighbour, Nuttgens pared back his designs to the essentials. Consequently the completely unpainted blue sky brings the rest of the window into dramatic relief.

Formulistic, traditional windows form the majority of works in Canterbury and are not included in the A section. These windows depict religious scenes treated in a conventional manner such as *Christ The Sower / The Good Shepherd* (B20, Plate 87), in the Church of the Holy Trinity, Avonside and *Christ and the Children* (C35, Plate 88) in All Saints', Cave.³⁴ They are mass-produced and often chosen from advertising catalogues. They tend to be pictorial, sentimental windows and translations of well-known 'Old Master' paintings or 'religious' works such as *The Light of the World* by Holman Hunt, and *The Good Shepherd* by Frederick Shields. The latter two works were extremely popular and for example, both of the lights of C58 (Plate 95), in St David's, Cusworth were designed after them.

The set of 39 windows by F.X. Zettler & Co. of Munich in the St John of God Hospital Chapel (B213-B251), also fit this category. They were installed in groups from about 1920 to 1940 but could have been executed at any point between about 1890 and 1940, such has been the lack of stylistic development of this kind of work. In 1931, the architect F.C. Eden, who also designed stained glass, referred to work of this nature when he wrote:

In my judgement, anything that lends itself to sentimental treatment, such as the Good Shepherd, the Light of the World, is unsuitable: Sentimentality and its ugly sister Mawkishness are the bane of religious art.³⁵

Also left out of the A section are windows executed in a conservative, reliable 'house style' (mostly windows by James Powell & Sons and Miller Studios) even though the designs are accomplished and more interesting than routine work.

Uniqueness of design did not guarantee inclusion in the A section. It added to a window's worth only if it was a creditable design. Truly unique designs in stained glass windows in Canterbury are few and include that of *The Tree and the*

³⁴ Although B20 and C35 display routine treatment of the main subjects, B20 has an interesting predella scene and both windows exhibit examples of portraiture which are discussed in Vol. I, Chap. 9, p.105 but these were not sufficient reasons for inclusion in the A section.

³⁵ F.C. Eden, 'Stained Glass and Architecture.' *Journal of the Royal Institute of British Architects* 39 (Dec. 1931), 120.

River of Life (A32, Plate 32) by John Piper and Patrick Reyntiens for Christ's College Chapel. The design by Philip Trusttum for *The Magnificat* (B139, Plate 99), in the Roman Catholic Cathedral and William Sutton's design for *The Transfiguration* (B49, Plate 100), in the Christ Church Anglican Cathedral, although original, were not included because this originality was compromised by lack of success in the technical realisation of the works in glass.

Arts and Crafts windows were, by virtue of the movement's aims, designed to be as original as possible but favourite motifs did reoccur in each artist's work and were borrowed and reworked by other colleagues. This does not, however, detract from the merit of their work.

Several Canterbury windows known to have close copies in England were included in the A section because they are important for their design. They are also rare in terms of New Zealand's overall collection, for example, *The Prophets* (A64, Plate 64) of about 1866 by Joseph Bell & Son in St Peter's, Upper Riccarton. This window has a counterpart of slightly earlier date in St Cuthbert's, Wells, Somerset, but there is no evidence to suggest that the design was copied widely.

The treatment of iconography rather than the significance of the figures or imagery determined a window's inclusion in the A section. For example although designs of *The Good Shepherd* have been executed in stained glass numerous times this did not prejudice an assessment of each work and A71 in St Luke's, Hinds is an exceptional version of this subject.

Most Canterbury windows are composed of good quality glass. The main exceptions are the works by John Brock and Leslie Taylor who both used cheap, harshly coloured glass. Graham Stewart's two windows in the Salvation Army Citadel, *Reflections* (B167 and B168) of 1983, are composed in part, of coloured commercial, domestic glass.

Draughtsmanship in most of the windows has been good with the exception of the windows by Graham Stewart. *The Insignia Window* (B180) in St Barnabas's, Fendalton is particularly unaccomplished and the calligraphy execrable. The technical execution of paintwork and leadwork again is competent with the exception of those by Leslie Taylor in the Durham Street Methodist Church; *The Supper at Emmaus* (B113) and *The Risen Christ's Appearance* (B114). Arts and Crafts stained glass excels particularly in the stippling of flesh and acid etching as seen to great effect in *The Adoration of the Christ-Child* (A73, Plate 73), by Karl Parsons in the Church of the Holy Innocents, Mount Peel.

A few windows of good design were eliminated from the A section because they exhibited a poor command of colour, one of the most fundamental elements of stained glass design. *St Francis of Assisi* (C121, Plate 92) of 1953 by M.C. Farrar-Bell in St Aidan's, Mount Somers is disappointing in this respect. The juxtaposition of garish yellow and grey glass gives the work a jaundiced and stark appearance. Two windows by L.C. Evetts, *St Andrew* (C181) of 1949 and *St Francis of Assisi* (C183) and 1950, in St Mary's, Timaru are interesting but too pale in the choice of glass colours and they lack strength in the painting style.

It should be recognised that the limitations of some windows were not the designer's or executant's fault but a consequence of the donor wanting a cheap work or the poor stock of glass held by an employer. Presumably there was not always enough money available for full-size figures as approximately two-thirds of *The Crucifixion / The Risen Christ* (C135, Plate 91) of 1951 by Margaret Thompson in St John's, Rangiora is made up of unpainted quarries and the scene is too small for the size of the window. Consequently this window shows little of the strength of design evident in Thompson's three windows outside Canterbury, of 1952 in St Peter's, Ward (Nelson Diocese).

The contemporary reputation of a studio, designer or executant proved to be of little value in assessing the merit of a window. Of all the artists represented in

Canterbury only John Piper and Patrick Reyntiens, who have one window in the region, have received international acclaim during their lifetime for their stained glass. No other individuals covered share this (although there is one window by Morris & Co. based on *previous* work by Burne-Jones who was very well-known in his lifetime for his stained glass designs). Assessing professional reputations within stained glass circles requires circumspection for British Society of Master Glass Painters' directories list the work of any members who have cared to contribute the details.

It has proved useful to analyse the windows according to the broad categories of nineteenth-century, Arts and Crafts Movement, other twentieth-century imported and New Zealand-executed stained glass. The collection has been considered further in relation to trends in commemoration and patronage. The individuals who influenced the type of stained glass commissioned in a wider sense are also studied. Other chapters deal with questions of iconography, window signatures and inscriptions. Finally those windows which have been destroyed are discussed to complete the picture of stained glass installation in Canterbury.

CHAPTER 2.

THE HISTORIOGRAPHY OF NINETEENTH AND TWENTIETH-CENTURY STAINED GLASS.

The history of nineteenth and twentieth-century stained glass has been little researched. In Europe and North America scholarly enquiry into stained glass has concentrated largely on medieval work or seventeenth and eighteenth-century enamelled glass.¹ An article by Chantal Bouchon and Catherine Brisac purports to be a *résumé* of research to 1986 on nineteenth-century stained glass but it is not exhaustive and records no Australian or New Zealand work.² However these countries have contributed significantly to the academic study of nineteenth and twentieth-century stained glass, both imported and locally-executed windows.

Few theses have been written in the field and one of the first was 'Nineteenth Century Stained Glass in Melbourne', a Masters thesis submitted to the University of Melbourne in 1975 by Geoffrey Down. In 1982 Danute Geidraityte completed 'Stained and Painted Glass in the Sydney Area c. 1830 to c. 1920' a Masters thesis submitted to the University of Sydney. Although these studies are marred by poor studio identification (probably reflecting the fact that it takes some time to unearth information about stained glass windows), and inadequate photographs, they are of importance as pioneering studies.

¹ An interesting *résumé* by Virginia Raguin of early nineteenth-century writing on the revival of styles and restorations of medieval stained glass is 'Revivals, Revivalists, and Architectural Stained Glass.' *Journal of the Society of Architectural Historians* 49, no. 3 (Sept. 1990), 310-29. A medieval scholar, Raguin offers some new information on Northern European nineteenth-century stained glass.

² Chantal Bouchon and Catherine Brisac, 'Le Vitrail au XIXe Siècle: État des Travaux et Bibliographie.' *Revue de L'Art* no.72 (1986), 67-90.

Post-medieval Irish stained glass has been well covered by two doctoral theses written at the University of Dublin. In 1975 Michael Wynne submitted 'Stained Glass in Ireland, Principally Irish Stained Glass 1760-1963', and in 1982 Nicola Gordon Bowe completed 'The Life and Work of Harry Clarke (1889-1931)'. Publications on twentieth-century, Irish stained glass by Gordon Bowe are models in terms of quality of research and literary style.

The only thesis written in England which touches on Victorian stained glass is 'Glass-painting in Britain c. 1760 - c. 1840: a Revolution in Taste', submitted by Sarah Baylis for a doctorate at Cambridge University in 1990. It deals with the translation of paintings often onto large sheets of glass and early discoveries of medieval sources so vital to the Victorian revival of stained glass.

In Germany Dr Elgin Van Treeck-Vaassen has researched the Royal Bavarian Stained Glass Establishment which has bearing on the work of F.X. Zettler & Co. of Munich. Ground-work on French, Canadian and Scottish stained glass of the nineteenth and twentieth centuries has been established in the 1980s.³ Some undergraduate theses and other projects have also examined nineteenth and twentieth-century Australian, British and Irish stained glass.⁴

³ See for example: Martine Bey et al, 'Les Ateliers.' *Revue de l'Art* 72 (1986), 55-56; Francis Roussel, 'Le Peintre-verrier au XIXe Siècle.' *ibid.*, 57-64; Marc Pabois, 'Architecture et Vitrail au XIXe Siècle.' *ibid.*, 61-66; Chantal Bouchon et al, 'Enquête sur les Peintres-verriers du XIXe Siècle Ayant Travaillé en France.' *ibid.*, 67-90; Catherine Brisac et al, 'Les Vitraux du XIXe Siècle dans les Églises de Lyon.' *Bulletin de la Société de l'Histoire de l'Art Français* (1982), 159-79; Elisabeth Hardouin-Fugier, 'J.-B. Barreton, P. Campagne, Peintres-verriers Lyonnais et le Vitrail à Lyon, au XIXe Siècle.' *ibid.*, 239-46; Ginette Laroche, 'Les "Memorial Windows".' *Journal of Canadian Art History* 9, no. 2 (1986) 96-141; Michael Donnelly, *Glasgow Stained Glass* (Glasgow, 1981).

A [Masters?] thesis, 'Lucien Bégule 1848-1935', was submitted by Martine Villelongue to the Université de Lyon-II in 1983. However this institution has not replied to this author's enquiries about the work nor has it been possible to view a copy of it. It is noted in Bouchon and Brisac, 64. Canterbury has one window from Bégule's studio, B158, in the Sisters of the Missions Convent, Christchurch City.

⁴ These include David Caron, who wrote 'An Túr Gloine Stained Glass Windows and Mosaic Stations of the Cross in St Brendan's Cathedral, Loughrea, Co. Galway.' at the National College of Art and Design, Dublin, 1982. Sarah Harvey studied Caroline Townsend at Manchester University in 1987 and Denise Robertson researched John Lamb Lyon at the University of New South Wales in 1988. Students at the Swansea College of Art Stained Glass Department are encouraged to write papers on past artists. At Exeter University the Devon Nineteenth-Century Churches Project has noted the stained glass in the buildings covered in the 1980s.

It is clear from publications about stained glass in Canada, Australia and the United States (which all imported British stained glass), that these countries began their own studios earlier than New Zealand and came to rely on them more. It would appear also that Continental countries tended to install windows from their own or other European studios rather than import works from Britain. This points further to the unique nature of New Zealand's collection of stained glass.

The reason why nineteenth and twentieth-century stained glass has been so neglected is perhaps largely a question of attitude reflected in writing on the topic, and a surprising amount has been published. Victorian inquiries into medieval stained glass and attempts to rediscover its technical methods were intensely scrutinised in publications of the day and new windows were reported, often in lavish detail.⁵

However in twentieth-century writing, until comparatively recently, Victorian stained glass was viewed as less important than medieval work and often condemned outright, the epitome of this attitude being the verdict of McGrath and Frost in 1937 who saw nineteenth-century works as 'The final degradation of the stained-glass window.'⁶ Other authors were more moderate and Woodforde included a range of photographs of interesting Victorian work so lacking from previous publications.

It is customary to call all nineteenth-century stained glass 'Victorian' and to dismiss it as unworthy of serious consideration....To imply that all the stained-glass windows produced in the nineteenth-century are so bad that they must be ignored is ridiculous. There are some windows which are very good and others which are very bad. A great number are merely dull.⁷

A few authors went so far as to recommend destroying Victorian windows.

⁵ The study of nineteenth-century stained glass executed for buildings in the United Kingdom is greatly advantaged by lists of new windows published in the *Builder* and the *Ecclesiologist*. Two bibliographies of post-medieval stained glass, Darlene Brady and William Serban (Edd), *Stained Glass: a Guide to Information Sources* (Detroit, 1980) and David Evans, *A Bibliography of Stained Glass* (Cambridge, 1982) are not exhaustive but do provide the best published lists of early nineteenth-century studies of medieval stained glass.

⁶ Raymond McGrath and A.C. Frost, *Glass in Architecture and Decoration* (London, 1937).

⁷ Christopher Woodforde, *English Stained and Painted Glass* (Oxford, 1954).

It is true that much stained glass of crude colour and poor design was put into church windows during the Gothic Revival, between about 1845 and 1905, or some two generations in all. At times the glass, besides other dubious qualities, was extremely dark, so that the real qualities of the interior were obscured. In such instances there is often a strong case for removal, and the substitution of either clear glazing or new painted glass of better design and lighter tone.⁸

Victorian stained glass continued to suffer from critical misunderstanding as a result of inadequate research. To be fair, the vacillations in taste first occurred in the nineteenth-century itself. In 1887, John Aldam Heaton, in a polemic on stained glass design, which reflects some aspects of Arts and Crafts Movement philosophy, commented:

In Keble College the other day, a friend remarked "We shall soon want a fresh set of Church restorations - to get rid of modern stained glass:" - and certainly the specimens before us justified the remark, a remark which brought to one's mind all the gross vulgarity of colour, feebleness of execution, poverty of design, and general inanity of scheme, all overshadowed by a strong tendency towards greenish-jaundice, which characterises ninety per cent. of all glass now being made for cathedrals, churches and alas ! also for houses.⁹

From 1960 onwards Charles Sewter pioneered the scholarly enquiry into nineteenth-century stained glass. He wrote:

The revival of the art of stained glass in Victorian England appears, now that at last it is beginning to be seriously studied, as one of the most astonishing achievements of that remarkable epoch.¹⁰

Sewter did not mention that he was the only scholar seriously engaged in the study of Victorian stained glass at that time and did not develop very broadly the ideas advanced in this article. His research centred largely on Morris & Co. and he compiled the first catalogue of the work of one studio.¹¹ Although this study provided valuable information and acknowledged its limitations it had the effect of further enhancing Morris & Co.'s reputation (which the studio had gathered for all

⁸ John Harvey, *Conservation of Buildings* (London, 1972).

⁹ John Heaton, 'Stained Glass, Ancient and Modern.' *Hobby Horse* 2 (1887), 158-60. The irony is that in the 1990s the Keble College [Chapel] windows are valued as interesting examples of Alexander Gibbs's and William Butterfield's collaboration.

¹⁰ Charles Sewter, 'Victorian Stained Glass.' *Apollo* 76 (1962), 760-65.

¹¹ Charles Sewter, *The Stained Glass of William Morris and his Circle*, 2 vols (London, 1974-75).

of its decorative work in the latter half of the nineteenth-century) and overshadowing other Victorian firms.

It was clear that the wider scope of Victorian stained glass needed serious art-historical attention:

Our critical appreciation of the arts and architecture of the Victorians has been carried far in the recent past, but it still has to undergo many refinements. Stained glass is an obvious example of a field urgently in need of further study.¹²

In the 1970s the history of Victorian stained glass was more fully addressed. Useful genealogical information on stained glass artists was uncovered by Francis Skeat.¹³ However the research and writing of Martin Harrison contributed most to a re-appraisal. *Victorian Stained Glass*, published in 1980, provided a good introduction which brought attention to the wider spectrum of studios, listed archival material and reproduced excellent photographs but because of the limited documentation, popular tone and inadequate index its usefulness is circumscribed and it is often difficult to judge the accuracy of research.¹⁴

Harrison's research has been built upon in other writing and study.¹⁵ An exhibition held in 1979 entitled *Victorian & Edwardian Stained Glass* was the most significant of its kind.¹⁶ Despite the appearance of Harrison's *Victorian Stained*

¹² John Christian, 'Source Material: the Archives of the Whitefriars Studios, London.' *Artifex* 1 (1968), 30-46.

¹³ See Francis Skeat, 'Some 19th Century Stained Glass Artists and Their Families.' *Family History* 9, no. 60 (Nov. 1976), 17-55; 'The Family of Gibbs.' *ibid.* 10, nos. 65-66 (May 1978), 114-24; 'Heaton, Butler & Bayne, a Famous Victorian Firm.' *ibid.* 10, nos. 69-70 (July 1979), 231-50; 'The Family of William Wailes of Newcastle-Upon-Tyne.' *ibid.* 11, nos. 79-80 (Dec. 1980), 184-205.

¹⁴ Martin Harrison, *Victorian Stained Glass* (London, 1980) also gives little room to the smaller studios and contains only a selected bibliography.

¹⁵ See in particular J. Mordaunt Crook, *William Burges and the High Victorian Dream* (Chicago, 1981); Nikolaus Pevsner and Priscilla Metcalf, *The Cathedrals of England, Midland, Eastern and Northern England* (Harmondsworth, 1985); M.Q. Smith, *The Stained Glass of Bristol Cathedral* (Bristol, 1983).

¹⁶ See the accompanying booklet by Marta Galicki, *Victorian & Edwardian Stained Glass: the Work of Five London Studios 1855-1910* (London, 1987). A previous exhibition acknowledged its deficiencies in its opening paragraph on stained glass 'The history of Victorian stained glass has not yet been adequately written' Victoria & Albert Museum, *Victorian Church Art* (London, 1971), 167. Another catalogue discusses some of the nineteenth-century pieces exhibited; Martin Harrison (Ed.), *Glass / Light* (London, 1979).

Glass prejudices about nineteenth-century work which he challenged continue to be repeated.¹⁷ Perhaps the most extraordinary recent publication in terms of its treatment of nineteenth-century stained glass is *The Stained Glass of Ely Cathedral* which presents ill-informed opinion from start to finish.¹⁸ It was first published in 1973 and republished in 1988 but the author clearly does not understand nineteenth-century stained glass yet Ely holds the best selection of windows of that era in any English Cathedral. Its republication is all the more difficult to fathom because of the presence in the cathedral's triforium of the Ely Stained Glass Museum which has striven to raise the level of appreciation of nineteenth and twentieth-century work.

Other research on Victorian stained glass has produced mixed results. Birkin Haward's books on nineteenth-century stained glass in Norfolk and Suffolk are disappointing for they make little contribution to the restoration of the status of Victorian stained glass because they suffer from an abundance of errors and are amateurishly produced.¹⁹ With editing and specialist advice before publication these books could have presented the research they contain in a far better manner. They do establish a basis for more detailed studies and do provide excellent illustrations and maps.

Similarly unreliable are several monographs by relatives of stained glass artists.²⁰ A better study is Margaret Stavridi's *Master of Glass: Charles Eamer*

¹⁷ In particular Painton Cowen, *A Guide to Stained Glass In Britain* (London, 1985), June Osborne, *Stained Glass in England* (London, 1981) and Patrick Reyntiens, *The Beauty of Stained Glass* (London, 1990) display inaccurate and superficial treatment of the topic.

¹⁸ Peter Moore, *The Stained Glass of Ely Cathedral* (Ely, 1988).

¹⁹ Birkin Haward, *Nineteenth Century Norfolk Stained Glass* (Norwich 1984) and *Nineteenth Century Suffolk Stained Glass* (Woodbridge, Suffolk, 1989). For example the window illustrated on the cover of the latter book is described as being by James Powell & Sons of Whitechapel [sic]. Even well-known identities are treated clumsily with John Hardman misspelt as John Hardiman and A.W.N. Pugin as A.N.W. Pugin.

²⁰ See Simone Bayne, *Heaton, Butler & Bayne* (Montreux, 1986?) and Peter Larkworthy, *Clayton and Bell, Stained Glass Artists and Decorators* (London, 1984?).

Kempe 1837-1907 as she had first-hand knowledge of the work of John Lisle who was both her father and Kempe's main associate.²¹

Australian stained glass has been written about although in the absence of a national catalogue. Dr Joan Kerr in *Our Great Victorian Architect Edmund Thomas Blacket (1817-1883)*, refers to some of the very good nineteenth century stained glass in the buildings designed by this Australian architect.²² The windows are discussed judiciously in their architectural context and some of these works are by Blacket himself for he trained as a stained glass artist before he emigrated from England.²³

Jenny Zimmer's *Stained Glass in Australia* leans heavily on Harrison's *Victorian Stained Glass* and the theses of Down and Geidraityte.²⁴ It is a premature book. Inexplicably it illustrates few of Australia's best nineteenth-century stained glass windows and the photographs include several which are unfocused. Its most important contribution is the section on contemporary Australian stained glass.

The appreciation of largely secular Australian stained glass has been served well by the publications of June and Peter Donovan and best by Dr Beverley Sherry's *Australia's Historic Stained Glass* which incorporates excellent photographs.²⁵ Few, significant, imported ecclesiastical windows have been included, probably because Australia has a relatively small number of them and the strength of Australian writing to date lies in the treatment of local studios.

²¹ Margaret Stavridi, *Master of Glass: Charles Eamer Kempe* (Hatfield, Herts., 1988). This does however contain confused identities among the designers.

²² Dr Joan Kerr, *Our Great Victorian Architect Edmund Thomas Blacket (1817-1883)* (Sydney, 1983).

²³ The copy which Fiona Ciaran consulted of Charles Winston's *An Inquiry...With Hints on Glass Painting* (Oxford, 1847), was Blacket's own for it bears his mark. No copy of this was found in New Zealand.

²⁴ Jenny Zimmer, *Stained Glass in Australia* (Melbourne, 1984). Zimmer is currently researching stained glass in Victoria, Australia.

²⁵ See in particular Peter and June Donovan, *150 Years of Stained & Painted Glass* (Adelaide, 1986) and Beverley Sherry, *Australia's Historic Stained Glass* (Sydney, 1991).

In the Light of the Past; Stained Glass Windows in New Zealand Houses by Jock Phillips and Chris Maclean is unreliable on local and imported historic stained glass but valuable in its account of contemporary New Zealand artists.²⁶

The *Buildings of England* series reflects the changes in attitude to nineteenth and twentieth-century stained glass and Martin Harrison in 1980 commented:

Until recently the only reasonably accessible published source of information on Victorian stained glass was the 'Buildings of England' series by Sir Nikolaus Pevsner. The work of William Morris and his associates was fairly consistently recognised, and often singled out for praise, in these volumes, as a result of which nearly all other Victorian stained glass has been assessed in a completely unrealistic relationship with Morris's work. In addition to this, whereas a high proportion of Morris's best work was documented and identified, few of his contemporaries fare so well.²⁷

Updated volumes in this series reflect more awareness of and include more information on nineteenth and twentieth century stained glass but still tend to be in the realm of entertaining personal opinion about the merits of windows. They represent a good start at a systematic survey of windows in architecturally interesting buildings.

Publications of immense value, because they contain reproductions of artists' work contemporary with publication and some biographical details, are *Stained Glass* by E. Liddall Armitage, *Architectural Stained Glass* edited by Brian Clarke, *Modern Stained Glass in British Churches* by Mark Angus, and *Architectural Glass* (which includes some contemporary New Zealand work), by Andrew Moor.²⁸ Also important is the *Journal of the British Society of Master Glass Painters* for items about artists written during their lifetime or obituaries. The reliability of the contributions varies as does the standard of book reviews and circumspection is required. The directories of the British Society of Master Glass

²⁶ Jock Phillips and Chris Maclean, *In the Light of the Past; Stained Glass Windows in New Zealand Houses* (Auckland, 1983).

²⁷ Harrison, *Victorian Stained Glass*, 9.

²⁸ E. Liddall Armitage, *Stained Glass* (London, 1959); Brian Clarke, *Architectural Stained Glass* (London, 1979); Mark Angus, *Modern Stained Glass in British Churches* (London, 1984); Andrew Moor, *Architectural Glass* (New York, 1989).

Painters also provide a wealth of information with their lists detailing locations of artists' work but the dates of execution are often erroneous. Booklets on Arts and Crafts Movement artists and Henry Holiday have been prepared by Peter Cormack and others at the William Morris Gallery to accompany exhibitions and provide an introduction from which fuller studies could follow.²⁹

A comprehensive and detailed history of nineteenth and twentieth-century British stained glass has not been researched and written.³⁰ Much work needs to be undertaken before a definitive view can be obtained. This includes *catalogues raisonnés* of the collections in various countries in much the same manner as collections of medieval glass have been catalogued for the *Corpus Vitrearum Medii Aevi*.³¹ Currently a census of stained glass windows in the United States is being undertaken by enthusiastic volunteers but substantial publication has yet to result. New Zealand would appear to be one of the first countries to have had its collection of stained glass systematically surveyed.

²⁹ See the William Morris Gallery exhibition catalogues *Christopher Whall 1849-1924* (London, 1979); *Women Stained Glass Artists of the Arts and Crafts Movement* (London, 1985); *Karl Parsons* (London, 1987) and *Henry Holiday 1839-1927* (London, 1989).

³⁰ Encyclopedias incorporating twentieth-century world stained glass generally mention only Piper, Chagall and Rouault. The depth of the entries in Brian de Breffny, *Ireland, a Cultural Encyclopedia* (New York, 1983) marks an important departure as a result of the amount of research carried out on Irish stained glass. A great amount has been written about twentieth-century German and North American stained glass artists but this is outside the scope of this study.

³¹ The corpus (CVMA), was instituted in 1952 by the Comité International d'Histoire de l'Art.

CHAPTER 3.

PART TWO. STAINED GLASS IN CANTERBURY.

NINETEENTH-CENTURY STAINED GLASS.

Although Canterbury Province was established in 1853, lack of finance due to poor land sales held up a programme of church and civic building until the 1860s when ample opportunity was given for the installation of stained glass. Canterbury has 35 excellent windows dating from the mid-1860s to the mid-1870s, from amongst its Victorian works, which represent the best selection of accomplished nineteenth-century stained glass in any New Zealand region.¹

The renaissance of stained glass in the nineteenth century was a consequence of the Gothic Revival in architecture, and an awakening of interest in medieval design generally. In the seventeenth and eighteenth centuries the concept of painting on coloured glass which was then fired in a kiln and bound by lead had largely been abandoned for painting in coloured enamels on large panes of clear glass. A few British stained glass artists and designers from the 1830s embarked on a period of experimentation as they sought to recreate in a Victorian idiom, the technical methods and quality of early medieval stained glass. These individuals and studios included Chance Bros of Smethwick, John Hardman & Co., Francis Oliphant, A.W.N. Pugin, William Wailes, William Warrington and Thomas Willement.

¹ Thirty excellent pre-1872 windows are spread throughout the remainder of New Zealand. There is a set by William Wailes in St John's College Chapel, Auckland, in St John's, Te Awamutu (probably by Wailes), in St Paul's, Hairini by Joseph Bell & Son (see note 7 below), in St Mary's, New Plymouth, by Belham & Co. in the Wanganui Collegiate Chapel, a set by Lavers & Barraud in Old St Paul's, Wellington and a window by Lavers, Barraud & Westlake in All Saints', Nelson.

The architect, Pugin, was central to the rediscovery of the medieval design of stained glass and how it could be adapted. His designs were executed by various stained glass artists until he settled on John Hardman, whom he encouraged to establish in 1845, one of the earliest, substantial stained glass studios. In France similar aesthetic experiments were carried out by Adolphe Didron and Henri G rente whose windows installed in English buildings were much admired. In England the aesthetic and technical aspects of execution were expounded in two influential books by Charles Winston who in 1849 pioneered the rediscovery of the recipes for colouring glass.² More publications began to appear with reproductions of medieval works or technical advice so that studios were able to set up with both the knowledge of how to emulate medieval design and how to execute stained glass, and importantly the coloured glass to fabricate it from. During the 1850s and until the mid-1860s stained glass designs tended to be fresh and exhibitions encouraged artistic experimentation.³

By the time later studios set up, such as Morris, Marshall, Faulkner & Co. in 1861, they had expertise to build on and trained craftsmen to employ. As the Gothic Revival waned this studio dominated the Victorian imagination with stained glass designs by Sir Edward Burne-Jones who used Italian High Renaissance figure and drapery sources.

The main Victorian studios represented in Canterbury from the 1860s onward are Lavers & Barraud, Clayton & Bell, Heaton, Butler & Bayne and James Powell & Sons, all of London. There are only two certain 1860s works from Joseph Bell & Son, two windows by Ward & Hughes and one each by William Warrington and Alexander Gibbs. The Warrington window, *Angels Carrying a Child to Heaven* (A42) of 1864, must have been among his last works for he

² Charles Winston, *An Inquiry into the Difference of Style Observable in Ancient Glass Paintings, Especially in England: With Hints on Glass Painting*, 2 vols (Oxford, 1847); —, *Memoirs Illustrative of the Art of Glass Painting* (London, 1865).

³ See Anon. 'Stained Glass in the International Exhibition.' *Builder* 20, no. 1019 (16 Aug. 1862), 577-78 and Martin Harrison, 'Victorian Stained Glass.' *Connoisseur* 182, no. 732 (April 1973), 251-54 on the South Kensington Exhibition.

retired in 1866. It provides a link with the early group of Victorian stained glass artists and designers whose work is barely represented in New Zealand but better illustrated in Australia. Windows of 1864 by another early Victorian studio, Chance Bros of Smethwick, were in the Christchurch Roman Catholic pro-cathedral now demolished, but their fate is unknown. These were probably the first stained glass windows ordered and installed in Canterbury.⁴

Studios which were as well-known in England as these but surprisingly are not represented by windows from the 1860s and 1870s in Canterbury are John Hardman & Co., C.E. Kempe & Co., Morris, Marshall, Faulkner & Co. and William Wailes. Of these four firms, Wailes alone is represented in New Zealand in the early years, in St John's College Chapel, Auckland.⁵ The earliest windows found in New Zealand by the other studios are all in Canterbury; *Christ Seated in Majesty* (C263), of 1888 by John Hardman & Co. is in St Stephen's, Tuahiwi, *The Nativity* (C69), of 1898 by C.E. Kempe & Co. is in St Stephen's, Fairlie, and the earliest Morris and Co. window is *The Annunciation* (A59, Plate 59), of 1910 in St Mary's, Merivale.⁶

The reason why Canterbury (and indeed New Zealand), holds so many windows by Lavers, Barraud & Westlake may be because of a family connection. F.P. Barraud (the partner in Lavers & Barraud) visited New Zealand in 1842 but had returned to England by 1849. He exhibited watercolours in New Zealand in the 1880s and 1890s but it is not known whether he visited New Zealand again. Barraud's older brother, Charles Decimus Barraud (1822-97), settled in Wellington

⁴ See Vol. I, Chap. 8, p.83 and Chap. 11, p.119 for discussion of these windows.

⁵ For discussion of the windows attributed to Wailes and the window at Hairini and Te Awamutu, which were executed in the 1850s see Fiona Ciaran, 'Are These New Zealand's Oldest Victorian Stained Glass Windows?' *Historic Places in New Zealand* 20 (March 1988), 20-22. Subsequent research by the author of the Joseph Bell & Son records proves that the Hairini work is from that studio. In June 1992 Dr Allan Davidson at St John's College provided the author with evidence which he had recently found in Oxford that William Wailes was responsible for the St John's College works. In a letter to the Society for the Propagation of the Gospel, dated 11 August 1851, C.J. Abraham commented briefly on 'Mr Wailes' painted glass' in the chapel [the society's letters D. Vol. 19, 1850-59].

⁶ Studio records confirm this.

in 1849. Not surprisingly, Old St Paul's, Wellington (C.D. Barraud's parish church), has an accomplished set of Lavers & Barraud windows in the apse and later works from the studio throughout the remainder of the building.⁷

New Zealand also has an interesting connection with Clayton & Bell. Revd Albin Martin emigrated to New Zealand in 1851 and Alfred Bell repaid his debt to his mentor who had set him on the path to a stained glass career by donating a set of windows to Christ Church Ellerslie, Auckland in 1885.⁸

The earliest, extant stained glass windows installed in Canterbury are those in the Canterbury Provincial Council Buildings of about 1864-65 (the most important secular set of Victorian stained glass in New Zealand), and several in the former Barbadoes Street Cemetery Chapel in about 1864-69 (one of the most significant Victorian ecclesiastical sets).⁹ Donors wishing to install a window in Canterbury would have had ample opportunity to study these in Christchurch.

A direct reworking from medieval models is evident in the majority of Canterbury stained glass of the 1860s.¹⁰ Overall there is a deliberate attempt to represent a flat plane with no perspective or pictorialism. This is seen especially in *The Risen Christ Walking on the Water* (A41, Plate 41) by Clayton & Bell from the former Barbadoes Street Cemetery Chapel and *St Mary BV Holding the Dead Christ* (A67, Plate 67), by Heaton, Butler & Bayne of about 1864-65 in the Church

⁷ In comparison with New Zealand, Australia apparently has relatively few Lavers, Barraud & Westlake windows. Further, Virginia Raguin makes particular reference to 'two still extant' Lavers, Barraud & Westlake works in the United States as though they are rare, but this may be a reflection of an as yet incomplete picture of the collection in that country in 'Revivals, Revivalists, and Architectural Stained Glass.' *Journal of the Society of Architectural Historians* 49, no. 3 (Sept. 1990), 321.

Poor photographs of the Wellington windows are reproduced in Deric Bircham, *Old St. Paul's* (Wellington, 1981).

⁸ *New Zealand Herald* (19 Jan. 1885), 5. See also Vol. III, Biographies, pp.1-31.

⁹ For discussion of the Canterbury Provincial Council Buildings windows see Reginald Harper-Hinton, 'Stained Glass Restored.' *Historic Places in New Zealand* 14 (Sept. 1986), 20-23. The other significant sets are the sanctuary and west end works in St John's College Chapel, Auckland and those in the apse of Old St Paul's, Wellington.

¹⁰ For discussion of iconographic sources other than medieval stained glass see Vol. I, Chap. 9, pp.99-104.

of the Holy Passion, Amberley. The trees depicted in the Amberley window are similar to those depicted in twelfth-century stained glass windows in Canterbury Cathedral, Kent.¹¹ The hand gestures in *The Prophets* (A64, Plate 64) in St Peter's, Upper Riccarton are those denoting the act of speech found in numerous medieval works. The windows in the Canterbury Provincial Council Buildings suggest a multiplicity of sources. For example floral patterns represented in the Council Chamber (A18-A29, Plates 18-29) bear strong relationship to those found in thirteenth-century windows in Canterbury Cathedral and Salisbury Cathedral.¹² However a possible prototype for the overall design (minus the texts and larger bosses) can be seen in the fourteenth and fifteenth-century windows in the apsidal chapel of Evreux Cathedral, Eure, France.¹³

Important iconographic sources of medieval stained glass were Charles Winston's books with reproductions of windows and Owen Jones's *The Grammar of Ornament* which portrayed border and grisaille details but English artists were also able to study medieval windows for themselves.¹⁴ The treatment of faces and drapery was also borrowed and reworked in windows of the 1850s and in the 1860s, particularly by Heaton, Butler & Bayne, but always in a consciously Victorian manner.¹⁵

After the 1860s more contemporary influences can be observed in Victorian stained glass as a whole and Pre-Raphaelite feeling can be discerned in *The*

¹¹ In particular that of *Adam Delving* in the west wall. A photograph of this is reproduced in John Baker, *English Stained Glass of the Medieval Period* (London, 1978), plate 2.

¹² See Baker, plate 1 and Henry Shaw, *The Encyclopaedia of Ornament* (Edinburgh, 1842) [unpaginated section on stained glass].

¹³ Photographs of these are reproduced in Patrick Reyntiens, *The Beauty of Stained Glass* (London, 1990), 77-78. The quarry patterns of B88-B97 (Vol. II) also in the Canterbury Provincial Council Buildings were possibly modelled on those reproduced in the *Ecclesiologist* 3 (Sept. 1843) [unpaginated section] and in the *Instrumenta Ecclesiastica*, I (London, 1847), plates 18 & 41.

¹⁴ Winston, 1847 and 1865. Owen Jones, *The Grammar of Ornament* (London, 1856).

¹⁵ No Victorian windows in Canterbury display the type of strictly 'archaeological' medievalism of figures seen for example in stained glass executed by Adolphe Didron, Henri G rente and Thomas Willement. The closest example in New Zealand is the sanctuary window probably by William Wailes in St John's, Te Awamutu.

Baptism of Christ (A7, Plate 7) by Heaton, Butler & Bayne in St John's, Latimer Square, Christchurch City, particularly in the treatment of the angels behind Christ.¹⁶ Holman Hunt's painting, *The Light of the World* of 1851-53, was an inspiration for many versions of that subject in stained glass later in the nineteenth century and in the twentieth century.¹⁷

Classical influence in the design of stained glass in general came in the 1870s in the work of other studios and this can be seen very effectively in *The Story of Dorcas* (A51, Plate 51) of 1871, designed by Sir E.J. Poynter and executed by Powell's for the Church of the Holy Trinity, Lyttelton.

The early stained glass in Christchurch complemented High Victorian architecture well and enhanced the concept of constructional polychromy. The heavily patterned interior of the Council Chamber of the Canterbury Provincial Council Buildings is, and the original interiors of the chancels of the churches of the Holy Trinity, Avonside and Holy Trinity, Lyttelton were, a riot of colour enhanced by the particularly jewel-like, mosaic-patterned design of the stained glass.

Stylistic borrowing among early Victorian stained glass studios in England is most evident with the work of Heaton, Butler & Bayne and Clayton & Bell because the two groups collaborated in their formative years.¹⁸ It has proven difficult to attribute two, small Christchurch windows from the 1860s because of stylistic borrowing. *The Christ-Child Found in the Temple / Christ Preaching in the Temple* (A62, Plate 62) and *Christ Blessing a Child* (A63, Plate 63) in St Peter's, Upper Riccarton are problematic because the floral ornament within them

¹⁶ Although there appears to have been some design input by Maxwell Bury, a Christchurch architect, the window is very much in the style of Robert Bayne who was a friend of D.G. Rossetti. Other works probably designed by Bayne which show Pre-Raphaelite influence are A9 and A67 (Vol. I). For further discussion of pictorial sources used in Victorian stained glass design see Vol. I, Chap. 9, pp.99-100.

¹⁷ Frederick Shields's *The Good Shepherd*, of about 1864, also a Pre-Raphaelite work, was translated into stained glass in Canterbury in the twentieth century. See Vol. I, Chap. 9, p.100.

¹⁸ Stylistic borrowing among studios is an aspect of Victorian stained glass about which very little research has been achieved.

suggests Lavers & Barraud but the treatment of the drapery and faces suggests Heaton, Butler & Bayne. However the choice of colours is the same as that in *The Prophets* (A64, Plate 64), in the same church which is a known example by Joseph Bell & Son of Bristol, and therefore the windows have been attributed to that studio.

The selection of Victorian windows in Canterbury suggests competitive advertising and new British colonies presented a ready market for stained glass studios and church-furnishing firms. Lavers & Barraud for example placed an advertisement in 1867 which advised that:

They beg still to call attention to their Grisaille and Quarry Glass, of an inexpensive, but very effective character, as being suitable for the Colonies, and side Windows of Churches, where economy is an object.¹⁹

The immigrant architect, B.W. Mountfort (1825-98), had a profound influence on the type of stained glass installed in Canterbury and followed the example set by numerous Victorian architects by designing some stained glass windows for his buildings.²⁰

Early reports reveal a sense of public and ecclesiastical fascination and involvement with stained glass, for example the *Lyttelton Times* reported the studio, donors and installation of *The Story of Dorcas* in the Church of the Holy Trinity, Lyttelton in 1871 (A51, Plate 51). It is described as:

...a work of art seldom surpassed, even in the churches of the old country...the beauty of the drawing and harmony of the colouring reflect great credit upon the house selected for the work.²¹

¹⁹ *Ecclesiastical Gazette* 29, no. 343 (Jan. 8 1867), 180. The same page carried an advertisement from Heaton, Butler & Bayne for an 'Illustrated Catalogue of 3s 6d post free'. For discussion of the further use of stained glass catalogues and advertisements in the Victorian era in Canterbury see Vol. I, Chap. 8, pp.81-84.

²⁰ See Vol. I, Chap. 7, pp.67-70 for further discussion of Mountfort.

²¹ *Lyttelton Times* (26 June 1871), 2. See Vol. I, Chap. 8, pp.80-94 for further discussion of patronage.

The *Press* reported on the windows in the Canterbury Provincial Council Buildings at length.²² Those who could not wait to see *The Corporal Works of Mercy* (A9, Plate 9) in place in St Michael and All Angels', Christchurch City, were invited to inspect it at a local business.²³ Numerous items on the plans, arrival and installation of windows appear in *New Zealand Church News* in the 1870s and 1880s. In particular windows for the Anglican Cathedral and St Michael and All Angels' are discussed in detail.

More churches were built earlier in metropolitan areas probably because there was a larger population in any one parish which could afford to build a church and pay a minister's stipend. Therefore greater Canterbury has very little stained glass from the 1860s and 1870s and only began to install glass in quantity two decades later than Christchurch.²⁴

Many Victorian stained glass studios became general ecclesiastical artists or church-furnishers as well. Clayton & Bell, for example, was famous for wall-painting and mosaic. Because much of this work was mass-produced and catalogue-ordered, stained glass studios came to have an image of performing a trade rather than being 'artists'. Clayton & Bell was treated particularly badly by the Anglican Cathedral authorities who summarily appointed and cursorily dismissed the studio as though it was an errant servant.²⁵

The 'manufacturing' image was enhanced by the element of mass-production which became a feature of nineteenth-century stained glass probably as early as 1863. As the demand for stained glass increased with the boom in church building, studios resorted to short cuts to keep up with orders. The designs

²² *Press* (22 Nov. 1865), 2-3.

²³ *Press* (3 May 1876), 2.

²⁴ A67 in the Church of the Holy Passion, Amberley of about 1864-65 is the only window from that decade to be found outside Christchurch. There was a window of 1867 in the first Southbridge church destroyed when it burned down. See Vol. I, Chap. 11, pp.121-22.

²⁵ See the discussion of the Cathedral windows following B48 (Vol. II).

became more pictorial and formulaic in the latter half of the century and mail-order catalogues were used increasingly which implies that mass-production was both an acceptable business practice, and that the majority of donors by this stage probably did not expect a unique work of art.²⁶ Mass-production entailed the rigid division of labour in a large studio with people engaged on only one section of any one window such as painting foliage or flesh.²⁷

Because there are numerous examples of their work in Canterbury, mass-production can be observed clearly in the windows by Lavers, Barraud & Westlake, Clayton & Bell, Heaton, Butler & Bayne and Powell's. Further, several Victorian windows imported into Canterbury have close or exact counterparts in Britain.²⁸ Some Canterbury windows have close copies in other New Zealand regions or two signatures which suggests that a number of windows executed to popular designs were kept 'in stock'.²⁹

After about 1870 the studios settled into 'house styles' although Powell's used free-lance designers as well as a chief designer. Windows by Lavers, Barraud & Westlake tend to have grisaille backgrounds and floral bases. Clayton & Bell windows are executed in primary coloured glass and depict white flesh with a grainy appearance.³⁰ Figures in Heaton, Butler & Bayne windows have an idiosyncratic stance and style of drapery. Powell's windows display a unique translucency of flesh seen to great effect in the set in the Community of the Sacred Name Chapel (A13-A16, Plates 13-16).

²⁶ For example the studio catalogues by Heaton and Butler, *Illustrated Catalogue of Stained Glass Designs* (London, 1870) and Heaton, Butler & Bayne, *Designs for Works in Stained Glass* (London, 1864).

²⁷ This practice is well documented. See A59 by Morris & Co. (Vol. I).

²⁸ Certain examples are A9, A50, A64, A65 (Vol. I), and B291 and C69 (Vol. II).

²⁹ See for example B192, B288 and B290 (Vol. II).

³⁰ John Clayton had intended to become a sculptor and did design sculpture. One of his works is illustrated in Harrison 1980, plate 26. The unusual chiselled appearance of the flesh in Clayton & Bell windows may be in imitation of sculpting.

Canterbury holds no stained glass of outstanding design from the 1880s, 1890s and first decade of the twentieth century. The 1890s has the lowest rate of installation of any decade in both the nineteenth and the twentieth century probably because of the economic depression of the 1880s.³¹

Some churches were built, or started to install stained glass, too late to have many (or any), good Victorian windows. St Michael and All Angels', Christchurch City, and St Mary's, Timaru are two prominent examples because although they are handsome churches architecturally they have large numbers of unremarkable stained glass windows. Although the first St Michael's was erected in the 1850s no stained glass was installed until the 1870s. A creditable window by Powell's was placed in 1872 and another by Heaton, Butler & Bayne in 1876, *The Corporal Works of Mercy* (A9, Plate 9).³² Numerous, more conventional works by the latter firm were installed until the turn of the century and were then followed by a series of Edwardian windows by Curtis, Ward & Hughes. Although St Mary's, Timaru was built in 1861 and added to progressively, the first window, *Hannah and Samuel / St Mary BV and the Christ-Child* (C194) (the church's only window by Clayton & Bell), was not installed until about 1892. The majority of the windows in St Mary's are twentieth-century works by Powell's which is puzzling given that Timaru was a prosperous maritime settlement in the last century.

For Anglicans the most conspicuous loss of opportunity to have good quality windows happened with the delay until the late 1870s in building Christ Church Cathedral, the dedication of which did not take place until 1881.

Only one window in Canterbury, *Christ and the Disbelief of St Thomas* (C116), of 1889 in the Church of the Holy Innocents, Mount Peel, displays the

³¹ See Vol. III, Appendix 9, Table 5 and *Figure 2*, p.69.

³² The Powell's work was later removed. See A13-A16 in the *Community of the Sacred Name* (Vol. I).

influence of the Aesthetic Movement with a characteristic use of square quarries and floral ornament within them, but only in the base panels.

From 1880 windows by John Hardman & Co. began to be imported and in the 1890s examples by Cox, Sons, Buckley & Co. and Curtis, Ward & Hughes were also brought in. Powell's remained popular and by the turn of the century had adopted a watered-down version of the late Morris & Co. style. Powell's mimicked Burne-Jones's figures, his treatment of drapery and floral backgrounds, the studio's choice of coloured glass and manner of silver staining to achieve other tones. Powell's continued with this style of work well into the twentieth century, and a good example is *The Presentation of the Christ-Child* (C182, Plate 90), of 1910-11 in St Mary's, Timaru.

French stained glass was installed in Roman Catholic churches in the nineteenth century by French priests and nuns.³³ However few nineteenth-century, Australian windows were imported into Canterbury and there is only one German work, *The Marriage of St Mary BV* (B141) of about 1891 by F.X. Zettler & Co. of Munich in the Cathedral of the Blessed Sacrament. Towards the end of the century New Zealand stained glass studios were beginning, with Robert Fraser probably being the first painter. He was responsible for the only nineteenth-century, New Zealand-executed window in Canterbury, *The Good Shepherd / The Light of the World* (C2, Plate 93) of 1897-98 in St Peter's, Akaroa.³⁴

³³ See Vol. I, Chap. 8, pp.76-94 for discussion of commemoration and patronage.

³⁴ See Vol. I, Chap. 6, pp.55-65 for discussion of New Zealand-executed stained glass.

CHAPTER 4.

TWENTIETH-CENTURY STAINED GLASS I.

ARTS AND CRAFTS MOVEMENT WINDOWS.

Stylistically the most cohesive group of windows and the 'jewel in the crown' of Canterbury's collection are 33, British Arts and Crafts Movement works.¹ The British Society of Master Glass Painters' directories, published studio lists, unpublished studio records (especially those of Lowndes & Drury, London), and other windows unlisted in these sources but documented in New Zealand by the author, show this country to have the best collection of Arts and Crafts stained glass outside the United Kingdom and the Irish Republic.

Furthermore there were direct links to key members of the Arts and Crafts revival of stained glass with relatives or former pupils living in New Zealand some of whom influenced the commissioning of works.

The Arts and Crafts Movement had its roots in the nineteenth century with the philosophy of John Ruskin and William Morris and their ideas about design and honest craftsmanship. Yet to initially keep the studio which Morris set up in 1861 financially solvent, and later to meet the enormous demand for Morris, Marshall, Faulkner & Co. windows, it resorted to the established practice of the re-use of

¹ There is a group of 11 Arts and Crafts windows in Hawke's Bay and 11 other windows are scattered throughout the remainder of New Zealand. In Hawke's Bay; by Karl Parsons and John Bonnor in St Matthew's, Hastings, Edward Woore in St Luke's and Woodford House Chapel in Havelock North, John Bonnor in Te Aute College Chapel and Christ Church, Pukehou. Elsewhere; Margaret Chilton in All Saints', Dunedin, A.J. Davies in Holy Trinity, Lawrence, Caroline Townsend in St Mark's, Remuera, Auckland, Wilhelmina Geddes, Michael Healy and Hubert McGoldrick in the Karori Crematorium Chapel and the Camm studio in St Michael and All Angels', Kelburn, Wellington. Discussion of some of these windows and the Canterbury works can be found in Fiona Ciaran, 'Windows to Look up to.' *New Zealand Listener* (9 May 1986), 33-34.

designs or combinations of portions of cartoons in a studio system with a rigid division of labour.²

It fell then to Christopher Whall to put Morris's idealism into full action. Whall was the leader of the Arts and Crafts Movement in stained glass and he influenced all exponents either directly by teaching or through his writing.³ Implicit in his writing is the expectation that a stained glass artist may have to lose money to execute a good window, a concept entirely alien to Victorian businesses.

Mary Lowndes, a suffragette and probably one of the first women in the nineteenth century to become a stained glass artist, was the other most significant figure. Both people (particularly Lowndes), gave women access to a profession in stained glass which had been lacking in the Victorian studio system.⁴

Whall and Lowndes were against the factory-like atmosphere of big studios with the mass-production of designs, and the establishment of Lowndes & Drury in 1897 was one of the most important events in the history of post-medieval stained glass. The firm had a permanent staff of craftspeople who could execute designs by others or work with a free-lance designer. It also rented out studio space so that artists could escape high overheads and the old-fashioned ideas of the larger commercial studios.⁵ It had a parallel in Ireland with the inception in 1903 of *An Túr Gloine* (The Tower of Glass), under the guidance of Sarah Purser and Alfred Child, a former pupil of Whall's.⁶

² New information about the financial dealings of Morris, Marshall, Faulkner & Co. is presented in Charles Harvey and Jon Press, *William Morris; Design and Enterprise in Victorian England* (Manchester, 1991).

³ In particular through Christopher Whall's *Stained Glass Work* (London, 1905). His life and work are examined in William Morris Gallery, *Christopher Whall 1849-1924* (London, 1979).

⁴ See Jane Beckett and Deborah Cherry (Edd.), *The Edwardian Era* (London, 1987); Lisa Tickner, *The Spectacle of Women* (London, 1987) and the William Morris Gallery, *Women Stained Glass Artists of the Arts and Crafts Movement* (London, 1985).

⁵ The second Lowndes & Drury studio in Lettice Street still stands and portions of the interior are substantially unchanged. However it has yet to receive any official recognition as an important historic building worthy of preservation.

⁶ For discussion on *An Túr Gloine* work in general see Nicola Gordon Bowe et al, *Gazetteer of Irish Stained Glass* (Dublin, 1988). For discussion on *An Túr Gloine* work in New Zealand see Fiona Ciaran,

Arts and Crafts stained glass windows in Canterbury have distinct stylistic features. They can be traced to Christopher Whall but all the artists developed their own original style and influenced one another as many worked together at various points. For example Joseph Nuttgens, Karl Parsons and Harry Clarke influenced one another particularly in acid-etching technique. Clarke is not represented in New Zealand but the studio which carried on after his death and bears his name is. Parsons, Arnold Robinson and Edward Woore (who is not represented in Canterbury but in Havelock North, Hawke's Bay), also borrowed from one another stylistically. Veronica Whall developed her own style which is softer than her father's work and used different colour combinations.⁷

Many windows are composed in total or part from Prior's Slab glass which was developed by the architect E.S. Prior in 1889. This material was challenging to use because it was of uneven thickness and difficult to cut. However when used by itself or skilfully stippled it has a sculptural quality because of the different refraction of light which results and the hues of glass which were available. A good example is *Charity* (A35, Plate 35), by Veronica Whall in the Nurses' Memorial Chapel, which is composed almost entirely of thick Prior's Slab glass.

One of the most important features of Arts and Crafts Movement windows is that as far as was possible each work was executed from a unique design. However imagery was shared often among designers and Arts and Crafts Movement stained glass tends to incorporate extremely complex iconography. The motif of blossom visible through the window behind the figure of Hope chained in prison was used by Karl Parsons in 1912 for a window in Eastchurch, Isle of Sheppey and in 1926-27 by Joseph Nuttgens in *St Mary BV and the Christ-Child*

'Treasures in Karori.' *New Zealand Crafts* 22 (Spring 1987), 28-30 and 'Windows Earn Chapel Top Classification.' *Historic Places in New Zealand* 25 (June 1989), 24-26.

⁷ Christopher Whall was a heavier painter exceptionally keen to portray textures of fabric, fur, skin and hair and his cycle of works in Gloucester Cathedral demonstrates this. However the Gloucester windows are now dirty and Whall's paintwork can no longer be seen at its best.

(A69, Plate 69) for St Mary's, Geraldine.⁸ The motif of a child seated on a rainbow occurs both in *Faith and Charity* (A72, Plate 72) of 1919-20 in the Church of the Holy Innocents, Mount Peel by Parsons and in a window of about 1929 by his friend Edward Woore in the east sanctuary of St Luke's, Havelock North, Hawke's Bay.

Arts and Crafts artists were highly accomplished acid-etchers and glass painters. This is especially evident in *The Adoration of the Christ-Child* (A73, Plate 73) by Karl Parsons in the Church of the Holy Innocents, Mount Peel, and *The Risen Christ Blessing* (A70, Plate 70) in St Mary's, Geraldine and *St Mary BV and the Christ-Child* (A74, Plate 74), both by Joseph Nuttgens. The predella panel of the latter window depicting Mitre Peak is etched from one piece of white glass which has a layer of blue glass on one side.

They drew from the model where possible and *St Peter and St Bartholomew* (A66, Plate 66), in St Peter's, Upper Riccarton by Mary Lowndes is a good example of this practise. They eschewed formal canopies for naturalistic borders which are used to great effect in the Lowndes window and in the set of Veronica Whall windows in the Community of the Sacred Name Convent Chapel depicting *St Francis Xavier*, *St Brigid* and *St Barnabas* (A10-A12, Plates 10-12).

The Canterbury Arts and Crafts windows are mainly English works: ten by Florence, Robert and Walter Camm, one by Mary Lowndes, four by Joseph Nuttgens, two by Karl Parsons, four by Arnold Robinson and eleven windows by Veronica Whall. The sole Scottish work, *The Good Shepherd* (A5, Plate 5), designed by Herbert Hendrie at the Edinburgh College of Art is influenced by Arts and Crafts style through the teaching of Douglas Strachan and was probably executed by William Wilson in Edinburgh. Strachan is not represented in New

⁸ The Eastchurch window is illustrated in E. Liddall Armitage, *Stained Glass* (London, 1959), plate 49. Nuttgens would have known of this work as he assisted Parsons at the time of execution. The origin of the motif is probably Burne-Jones's painting of *Spes* of 1871 and Parsons may have seen the painting when it was exhibited in London in 1899. For further discussion of Arts and Crafts Movement iconography see Vol. I, Chap. 9, pp.105-6, 111.

Zealand but there is a direct link from Strachan to Wilson and probably Hendrie through James Johnstone, a lecturer at the Canterbury College School of Art.⁹

The link among most Canterbury Arts and Crafts Movement stained glass windows is Lowndes & Drury where many were executed or where most of the artists responsible for them had trained. The first Arts and Crafts Movement window to be installed in Canterbury was *St Peter and St Bartholomew* (A66, Plate 66) executed by Mary Lowndes in 1915 for St Peter's, Upper Riccarton. Why Lowndes was chosen for this commission and whether it influenced the commissioning of the later Arts and Crafts Movement windows are unknown.

The majority of Canterbury's Arts and Crafts Movement stained glass windows can be found in groups in St Mary's, Merivale, the Community of the Sacred Name Convent Chapel, the Nurses' Memorial Chapel and five churches in the Geraldine Anglican parish.

In 1926 the Camm studio, which was at Smethwick near Birmingham, was selected for a cycle of windows in the new St Mary's, Merivale certainly through the influence of the architect Edmund R. Wilson who, in 1920, had chosen Camm windows for another of his churches, St Michael and All Angels', in Kelburn, Wellington. Wilson chose Camm on the advice of the architect Arthur S. Dixon, who was also the Director of the Birmingham Guild of Handicraft. The east windows in both the Kelburn and Merivale churches are executed to a similar design of *The Adoration of the Christ-Child*, probably at the suggestion of Wilson although the correspondence from the Camm studio over the re-use of a design for the Kelburn window shows that the studio was reluctant to duplicate its work.¹⁰

⁹ For further discussion of Johnstone see Vol. I, Chap. 7, pp.72-73. Arts and Crafts stained glass artist Robert Anning Bell is not represented in New Zealand either but there is a direct link between him and his pupil Frederick Ellis who settled in New Zealand in 1921 and designed stained glass for Miller Studios. For further discussion of Ellis see Vol. I, Chap. 6, pp.56, 61-62.

¹⁰ Correspondence about the Kelburn commissions between the Camm studio and Wilson is deposited in the Turnbull Library [88-022-3/14].

The reasons for the installation of the first Veronica Whall window in Canterbury and her windows in the Community of the Sacred Name Convent Chapel are known. From these the reasons for the installation of Whall windows in the Nurses' Memorial Chapel and Geraldine parish churches can be surmised.

The earliest window by Veronica Whall to be installed was in St Ann's, Pleasant Valley in 1925. This window commemorates an aunt of Whall's, Ethel Moffat (a sister of Christopher Whall), and was donated by Mildred Burdon her friend and a parish benefactress.¹¹ The Community of the Sacred Name nuns were associated with the Geraldine parish and Burdon bequeathed to the sisters the cottage next door to St Ann's as a holiday home.¹² Nurse Maude lived at the convent during part of her life and was a keen supporter of the building of the Nurses' Memorial Chapel. The nuns knew about Whall's east window in St Thomas's, Woodbury *Christ as the Supreme Angel* (A83, Plate 83) of 1927 when they sought a window for their convent chapel in 1928, *St Brigid* (A11, Plate 11), and Nurse Maude would have been able to recommend Whall when a window was commissioned for the nurses' chapel in 1932, *Charity* (A35, Plate 35). Maude is probably the only person to be commemorated by two Veronica Whall windows in separate buildings; *St Barnabas* (A12, Plate 12) and *Faith* (A36, Plate 36).

Significantly the nurses' chapel contains what is probably Whall's last window, *Hope* (A34, Plate 34) of 1952-53. This building became the subject of a successful public battle in 1989 to save it from demolition ordered by the Canterbury Area Health Board which formerly had jurisdiction over the chapel. The fact that it contained the set of Whall windows was one of the compelling arguments for its retention.¹³

¹¹ *Church News* 55, no. 10 (April 1926), 19. Enquiries in England and New Zealand have failed to determine whether Moffat lived in this country. It is probable that she did for it is unlikely that a window would be erected in a church to the memory of a person unconnected with the building or parish.

¹² Eulla Williamson, *Hearts, Hands and Voices* (Timaru, 1978), 110.

¹³ The history of the chapel and its art works are outlined in Fiona Ciaran, 'Christchurch Hospital's Threatened Shrine.' *Historic Places in New Zealand* 15 (Dec. 1986), 8-11 and *The Nurses' Memorial Chapel* (Christchurch, 1990).

Geraldine parishioners would have been able to view *The Christ-Child with Faith and Charity* (A72, Plate 72) of 1919-20 by Karl Parsons in Holy Innocents, Mount Peel, the first Arts and Crafts Movement window to be installed in the parish, and *Two Angels* (A76, Plate 76) of 1925 in St Anne's, Pleasant Valley by Veronica Whall. They doubtless ordered the later Arts and Crafts Movement windows in the parish on the strength of them. This includes St John's, Waihi which contains *The Christ-Child Blessing* (A81) by Whall because it was originally located in Winchester within the Geraldine Anglican parish.

Eva Robinson, who lived in Timaru, was an aunt of Arnold Robinson of Joseph Bell and Son. She was directly responsible for securing three and probably all four of his commissions for Canterbury.¹⁴

In spite of the strong presence of women stained glass artists in the Arts and Crafts Movement there are several statements made in Canterbury which reveal what were probably general assumptions that women played inferior roles in artistic and business matters. *The Angel of Charity* (A35), in the Nurses' Memorial Chapel was described in the *Press* as 'designed and executed by Messrs Whall & Whall'.¹⁵ Similarly the editor of *Church News* ascribed the basis of the design of *The Angel of the Nativity* (A68) in St Matthew's Fernside to Frank Dicksee but later apologised for in fact it was by Minnie Dicksee his sister.¹⁶ Equivalent assumptions about windows throughout New Zealand, designed or executed by women, have been recorded.

The Arts and Crafts windows in the Community of the Sacred Name Chapel, the Nurses' Memorial Chapel, St Mary's, Merivale and St Thomas's, Woodbury are complemented by the contemporary carving of Christchurch

¹⁴ It has not been possible to trace descendants of Eva Robinson in New Zealand but it is known that she owned designs by her nephew. See A4, A68 (Vol. I), C215 and C264 (Vol. II).

¹⁵ *Press* (12 April 1933), p.2.

¹⁶ *Church News* 59, no. 3 (Sept. 1929), p.19; *ibid.* no. 4 (Oct. 1929), p.20. The window was executed by Arnold Robinson.

craftsmen Frederick Gurnsey and Jake Vivian. The installation of Arts and Crafts Movement windows at St Stephen's, Peel Forest and St John's, Waihi was successful particularly because the buildings contained no earlier stained glass and although the Church of the Holy Innocents, Mount Peel did have earlier windows, the placement of Karl Parsons's windows suits the simply-crafted Gothic Revival stone building.

CHAPTER 5.

TWENTIETH-CENTURY STAINED GLASS II.

OTHER IMPORTED WINDOWS.

The twentieth century saw revolutions in stained glass design other than that brought about by the Arts and Crafts Movement and some excellent, challenging works by leading British designers and executants are located in Canterbury.¹ As with Victorian and Arts and Crafts Movement stained glass Canterbury has a greater number of these works and a larger selection of artists represented than in any other New Zealand region.²

The installation of stained glass in Canterbury began in earnest in the 1910s and it is the decade in which the most stained glass was installed. The rate remained high in the 1920s. Some of this increase was due to war memorials. In the 1910s twice as many windows were installed in Christchurch than in greater Canterbury however in the 1920s the situation was reversed almost exactly and the reason for this is unknown. Installation proceeded at almost the same rate for Christchurch as in greater Canterbury from the 1930s to the 1970s. The 1950s was a decade of economic boom for Canterbury because of the high international price

¹ The English, twentieth-century (non Arts and Crafts Movement), stained glass artist most conspicuously not represented in Canterbury is Lawrence Lee who was Travers's assistant and took over his studio. Lee submitted photographs of his work for a commission at St Augustine's, Cashmere (that which became A3) but William Wilson was chosen instead.

² There are 47 particularly accomplished, imported, twentieth-century works outside Canterbury. In Auckland; by Lawrence Lee in St Paul's, Symonds Street and by the Harry Clarke Studio in St Michael's, Remuera. In Hawkes Bay; by the Lemmon Studio in All Saints', Taradale, Rosemary Rutherford in Woodford House Chapel, Havelock North, and William Lawson in St Oswald's, Westmere. Elsewhere; by D. Marion Grant in the Putiki Maori Church, Wanganui, by the Harry Clarke Studio in St Patrick's Cathedral, Palmerston North, a set by Brian Thomas in St Paul's Cathedral, Wellington, by Pierre Fourmaintraux in Nelson College Scriptorium and Margaret Thompson in St Peter's, Ward. In Dunedin by William Wilson in Knox Church and Knox College Chapel. In Invercargill by F.C. Eden in St John's and by John Hayward in All Saints'.

of wool and this is reflected by the fact that the most windows of any post-World War II decade were installed then.³

There are two unique examples by Martin Travers, *Sir Guy de Brienne* (A31, Plate 31), of 1926 in Christ's College Chapel and *The Service of Humanity* (A17, Plate 17), of about 1936-38 in the Great Hall of the former University of Canterbury, now the Christchurch Arts Centre, which both show Travers's extensive use of historically accurate iconography and mastery of a flat plane.

Four commanding works (three large-scale and one smaller window), were executed in conjunction with James Powell & Sons. *St George, the Archangel Michael and St Nicholas of Myra* (A78, Plate 78), was designed by E. Liddall Armitage (probably from a prior design by Carl Edwards), for St Mary's, Timaru in 1951. As a war memorial and as a thank-offering for food parcels sent from Timaru to Britain during World War II, it confidently represents the triumph of good over evil. One of Alf Fisher's favourite windows, *Christ Seated in Majesty* (A77, Plate 77), was designed by him and installed in St John's, Rangiora in 1964. It is an extremely successful exercise in the use of deeply coloured glass suited to strong New Zealand sunlight and represents the agricultural abundance and rural beauty of this country.

Pierre Fourmaintraux, an accomplished exponent of unpainted *dalle de verre* (thick chunks of glass faceted roughly by hammer and set in concrete), designed and executed *Adam and Eve / The Lamb of God / The Fish of the Sea* (A61, Plate 61), for St Saviour's, Sydenham in 1966-67. Brian Thomas is represented by *Abraham, Moses and Ruth* (A60, Plate 60) of 1966 in All Saints', Sumner which is also executed in deeply coloured glass. This window shows what may be the influence of Irish stained glass artist, Wilhelmina Geddes, in the monumental nature of the main characters and the inclusion of smaller figures.

³ See Vol. III, Appendix 9, Table 5 and Figure 2, p.69.

Especially strong work by William Wilson is displayed in *God the Father* (A3, Plate 3) of 1954, in St Augustine's, Cashmere. Wilson could also work well on a smaller, more intimate scale such as *'Let all the World Sing'* (A33, Plate 33), of about 1954 in Christ's College Chapel. The angularity in his work is derived from Douglas Strachan's style. In his later working years Wilson had diabetes and the *Insigne of the 1st Canterbury Regiment* (A47, Plate 47) and *The Archangel Michael* (A48, Plate 48), of 1961 in Christchurch Boys' High School, must be among the last works from his studio as they were executed by assistants because by that date Wilson had become blind. From documentation regarding donors' concerns at the delays in commissions it can be deduced that Wilson was probably trying to conceal his physical condition as it would not have inspired confidence in his studio's capacity to complete the work.

John Piper and Patrick Reyntiens are represented by only two windows outside the United Kingdom, one being *The Tree and the River of Life* (A32, Plate 32), of 1968 in Christ's College Chapel which commemorates a friend of Piper's.⁴ Brian Thomas's window in All Saints', Sumner and *The Good Shepherd* (A71, Plate 71) of 1958 in St Luke's, Hinds by Frederick Cole use New Zealand iconography to great effect.⁵ Both Thomas and Martin Travers were influenced by sixteenth-century stained glass and reworked the treatment of canopies, architectural details and figures in a consciously twentieth-century manner.⁶

Accomplished designers also represented are L.C. Evetts, M.C. Farrar-Bell, Rosemary Rutherford and Margaret Thompson but their Canterbury windows are not examples of their best work.⁷

⁴ The other work is in Washington Cathedral, DC. See Fiona Ciaran, 'The Piper-Reyntiens Window in New Zealand.' *Art New Zealand* 37 (Summer 1985), 32-33.

⁵ See Vol. I, Chap. 9, pp.106-11 for further discussion on New Zealand iconography.

⁶ Sixteenth-century windows in La Trinité, Vendôme and Lichfield Cathedral Lady Chapel show the stylistic features reworked by Thomas and Travers. A photograph of these is reproduced in Patrick Reyntiens, *The Beauty of Stained Glass* (London, 1990), 104, 108, 109.

⁷ Rutherford's better New Zealand work is arguably in Woodford House Chapel, Havelock North. The windows by Thompson, Evetts and Farrar-Bell are discussed in Vol. I, Chap. 1, p.19.

The set from James Watson & Son of the Irish Republic in Sacred Heart Timaru (C244-C246 and C249-C251), executed probably in the late 1930s, though formulaic in the treatment of the figures is interesting because of the brightly-coloured mixture of small pieces of glass used in the background. This was a feature of Irish stained glass used to great effect by Harry Clarke and Michael Healy and heightened by acid etching, which has not been applied to the Timaru works.

More Australian stained glass was installed in the twentieth century than in the nineteenth century but surprisingly the amount was still relatively low even though obtaining a window from there would have cost less in freight than from Europe and probably would have arrived quicker. In a reversal of the situation in the nineteenth century much twentieth-century, German stained glass from F.X. Zettler & Co. of Munich was installed but no identified French windows were.⁸

There are numerous works from the studios of Curtis, Ward & Hughes, John Hardman & Co. and Heaton, Butler & Bayne, all studios which had begun in the Victorian era. A number of English provincial as well as smaller London studios and free-lance designers contributed a few works in a traditional style.⁹ However the largest contributor of traditional stained glass is Powell's with 76 windows installed in the twentieth century compared with only eight installed in the nineteenth century. Powell's made well-executed, formulaic, traditional stained glass in a 'house style' despite the use of numerous designers which did contribute some variety. The progress of Powell's twentieth-century style is well represented in Canterbury from the early Burne-Jones-inspired work by G.P Hutchinson, such as *The Presentation of the Christ-Child* (C182, Plate 90) in St Mary's Timaru,

⁸ See Vol. I, Chap. 8, pp.84-89 for discussion of the influence of religious denomination on the type of stained glass installed.

⁹ Abbott & Co., Cakebread, Robey & Co, Fouracre & Watson, Kayll & Co., C.E. Kempe & Co., Mayer & Co., Nicholls & Clarke, William Pearce, C.C. Powell, Francis Spear and Wippell & Co. Work by two other English church furnishing firms, Jones & Willis and Maile & Co., is conspicuously absent from Canterbury but well-represented in the North Island.

through to works by James Hogan, E. Liddall Armitage's jewel-like mosaic windows, and Alf Fisher's and C. Rupert Moore's flatter designs.

Colloquially named 'Whitefriars', Powell's became the best-known British twentieth-century stained glass studio and this has often led to the assumption that it made the best windows. In Canterbury Powell's was promoted strongly by Archdeacon Henry Harper early in the century and then by Bishop Warren from the 1930s to the 1970s.¹⁰

World War II was a lean period for stained glass commissions in Britain and New Zealand with men leaving the studios to fight and women working for the war effort and this is reflected in Canterbury when only a small number of windows were installed during that period. After the war there was an increased demand for memorials.¹¹

Mass-production was as acceptable to both the public and many designers and studios in the twentieth century as it was in the Victorian era. Stained glass was still largely viewed by the public and the church as a 'trade' practised by 'manufacturers'. These terms proliferate in contemporary records and Department of Customs documentation in the twentieth century. Catalogues and promotional pamphlets were used widely, some with the added benefit of colour illustrations not available commonly in the nineteenth century.¹² Heaton, Butler & Bayne reused designs extensively and in Canterbury there are three near-identical versions of *St George* (B104, C102, C154), and a similar figure in altered dress appears as *Cornelius* (C13).

¹⁰ See Vol. I, Chap. 7, pp.71, 73-75 for further discussion of the influence of these two men on stained glass in Canterbury.

¹¹ See Vol. I, Chap. 8, pp.79-80, 92-93 for discussion of war memorials.

¹² For example studio catalogues *Kayll & Co.*, [Leeds?, nd., post 1906] reproduces the design upon which B5 is based. *Heaton Butler and Bayne* [London, nd., post 1912]; *Heaton, Butler & Bayne, Stained Glass, Mosaics, Church Decorations, Memorial Brasses Etc. Etc.* [London, nd., post 1921] illustrates the design of B295 although for another destination.

Obtaining a window which was the same as or closely modelled on another English work was acceptable and seems to have been viewed as maintaining links with England. For example the east window (now destroyed), in the first St Mark's, Opawa was similar to a work by Clayton & Bell installed in Norwich Cathedral.¹³ A replica of a window in a Devizes Church, Wiltshire, *Chivalry, Fortitude, Self-sacrifice and Justice* (B179) of 1926, was erected in St Barnabas's, Fendalton and the design of *The Risen Christ* (B35), of 1904 for Christ Church Cathedral had been used for a window in an unidentified London church.

The rigorous implementation in the late 1960s and 1970s of importation restrictions halted the installation of work by overseas artists. The last window imported into Canterbury was *St Andrew* (B198) in St Mary's, Merivale in 1974, the year after Britain joined the European Economic Community which had negative consequences for the New Zealand economy generally and undoubtedly lessened the amount of funds available for the commissioning of windows.¹⁴

¹³ Vestry Minute Book Opawa (13 Oct. 1902), 222. See also Vol. I, Chap. 11, p.121.

¹⁴ See Vol. I, Chap. 8, pp.93-94. Discussion by the author of the result of import restrictions on the New Zealand collection of stained glass generally is in the *New Zealand Listener* (19 Sept. 1987), 51-52.

CHAPTER 6.

NEW ZEALAND-EXECUTED STAINED GLASS.

Although Canterbury excels in the quality of its imported works, for various reasons in comparison with other regions, it is lacking in a wide selection of accomplished New Zealand-executed works. Of the 187 New Zealand-executed windows in Canterbury only one, *The Good Shepherd / The Light of the World* (C2, Plate 93) in St Peter's, Akaroa, dates from the nineteenth century.¹ Nine twentieth-century New Zealand studios and fourteen designers are represented but only eight windows stand out and are included in the A section of the catalogue.²

In the late 1890s and early 1900s New Zealand stained glass studios began to emerge and the great majority of work originates from South Island studios in Christchurch or Dunedin, Otago. There were a few studios in the North Island which executed painted and fired stained glass and earlier this century in Auckland Thomas Davidson worked at Phillips & Impey Ltd and Frederick and Athol Herbert ran Herbert & Co. In Wellington Robert Martin executed stained glass and had business connections with the Melbourne studio of Brooks, Robinson & Co. The output of these studios appears to have been small judging from documented examples of their work. The most well-known and prolific North Island studio was that run at Taihape in the 1950s and 1960s by Martin Roestenburg (1909-66), who was born and trained in Holland.

¹ New Zealand-executed windows form only 27% of the total in Canterbury. See Vol. III, Appendix 9, Table 2, p.68.

² No written records have been found of the work of the majority of these studios and individuals. In 1984 the author documented the Miller Studio archives relating to Canterbury windows and organised and documented the remaining designs and cartoons in the studio which has now closed. What, if any, of Miller Studios' written records have been deposited in the Hocken Library is uncertain because it has not catalogued the material.

Most of the early New Zealand studios grew out of interior decorating, glazing or plumbing firms and remained under the aegis of another business for some time. Smith & Smith's for example, a general glazing and decorating firm, had a stained glass section in its businesses in Christchurch, Dunedin and Wellington.³ New Zealand studios had to fight for acceptance and there are numerous examples of them competing with British studios for commissions in the twentieth century.⁴

In contrast to other regions Canterbury demonstrates in the 1950s and 1960s a lack of a range of works designed by Frederick Ellis (1892-1961), and Martin Roestenburg is not represented at all. This is important for both men designed some fine windows such as that by Ellis in the Hunter Building at Victoria University and a set by Roestenburg in St Michael's, Remuera, Auckland.

Robert Fraser (1869-1947) was a pioneer of stained glass in New Zealand. Born in Dunedin, Fraser worked at Smith & Smith's in that city in 1885 and may have stayed there before he went to London in May 1890 for art training and general decorating experience. He returned to Dunedin in about 1892. His son, Roy Fraser, worked with him at various points from 1910 to 1928 and helped to do some painting and glass embossing.

Although Robert Fraser has few windows in Canterbury he was well-patronised in Otago and his best works are his secular panels in Dunedin where his imagination and good drawing skills are evident. Fraser favoured the grotesque and whimsical and some of his designs may have been influenced by several plates

³ An undated leaflet for Smith & Smith in the possession of Revd Lester Allison of Christchurch, collected from Frederick Mash's studio, advertises stained glass work in the three cities.

⁴ See for example A61 (Vol. I), B252, B272, C214 (Vol. II). The former east window in St Mark's, Opawa which was destroyed by fire, was chosen after designs and estimates from both local firms and English studios were considered [Vestry Minute Book Opawa (13 Oct. 1902), 222]. The cost was approximately £65 [ibid. (1 Dec. 1902), 224]. See also Vol. I, Chap. 7, pp.66-75 for full discussion of the influence of certain people on the type of work commissioned.

of stained glass in his copy of Lewis F. Day's *Windows* published in London in 1897.⁵

Unfortunately Fraser used poor quality glass and mis-fired much of his work as many of his windows show degradation of the painted surface. He had a predilection for pink and chose unusual colour combinations. Eighteen ecclesiastical windows throughout New Zealand and 48 secular windows, mostly in Dunedin, by Fraser have been documented.

Christchurch was not far behind in establishing a stained glass studio; that of Bradley Bros. The earliest identified window from it is *The Parable of the Lilies* (B115) for the Durham Street Methodist Church. It was executed in about 1906 by Englishman George F. Stacey who trained at George Farmiloe & Sons Ltd, London and worked for Bradley's probably from 1906 to 1914.

Harold Bradley designed and executed the majority of ecclesiastical windows for the studio from about 1910 to 1920. In about 1901 he travelled to England for a year and may have learnt stained glass technique then. Bradley owned a copy of Ernest R. Suffling's *A Treatise on the Art of Glass Painting* (London, 1902), and may have taught himself from this instead.⁶ It is possible that Stacey taught him further in Christchurch but Bradley's style is different from that exhibited in Stacey's sole window. Bradley often incorporated small angels or figures in the bases or canopies and although his windows are traditional in style *A Dying Knight* (B14, Plate 94) and *A Woman* (B15) in the Church of the Holy Trinity, Avonside show imaginative flair and the figures (minus the canopy-work) are treated in a non-traditional manner.

⁵ Fraser's copy is inscribed 'Robt Henry Fraser London 22.5.91.' and is owned by Fiona Ciaran. The frontispiece can be compared with the stairwell window in 29 Highgate, Dunedin. Some of Fraser's Dunedin secular work is illustrated in Jock Phillips and Chris Maclean, *In the Light of the Past; Stained Glass Windows in New Zealand Houses* (Auckland, 1983). Much of the Dunedin work reproduced which the authors were unable to attribute is by Fraser.

⁶ This is inscribed 'Harold G. Bradley' and is owned by Leslie Taylor.

Bradley Bros' studio advertised widely and wished to be seen as executing 'works of art'.⁷ While the Roman Catholic Church in Canterbury patronised Bradley Bros well the two Anglican churches with Bradley Bros windows, Holy Trinity, Avonside (B14 and B15) and St Saviour's, Sydenham (B114), make no obvious reference to the studio in the parish records while doing so for their other windows by New Zealand studios. This suggests that they wished to keep the windows' origins quiet because Bradley Bros' work was considered inferior.

After about 1920 Bradley Bros ceased to execute windows until 1951-61 when Leslie Taylor worked for them. Taylor was a self-taught stained glass painter and some of his work is mis-fired and awkwardly painted especially *The Supper at Emmaus* (B113) and *The Risen Christ's Appearance* (B114), both executed in 1958 for the Durham Street Methodist Church. However even though the glass used was of poor quality and the treatment of the subject matter was strictly traditional, other works, for example *St Mary BV* (C6, Plate 97), in the Church of the Holy Passion, Amberley shows good draughtsmanship. Leslie Taylor was the last stained glass artist to work at Bradley Bros and most of his work is found in Canterbury. The studio played an important role in acting as agents by importing and installing stained glass windows from overseas until they closed in the 1970s.⁸

The majority of Canterbury windows by John Brock (1889-1973) of Dunedin are in Methodist and Presbyterian churches. His ecclesiastical work is largely formulaic, traditional and executed in poor quality, harshly-coloured glass. He re-used designs extensively, in particular that of Christ as *The Good Shepherd*

⁷ See for example; *Progress* 3, no. 2 (2 Dec. 1907), 72; *New Zealand Methodist Times* 10, no. 1 (10 May 1919), 10; *Church News* 56, no.1 (July 1926), 12. Harold Bradley registered a patent for a junction of lead and this was notified in *Progress* 15, no. 6 (Feb. 1920), 726.

Although none of their windows in Canterbury is signed, Anon. 'Stained Glass and Leadlight Work in New Zealand.' *Progress* 3, no. 2 (2 Dec. 1907), 63-64 which is about Bradley Bros' work, features illustrations of stained glass and leadlights which have 'BB' conspicuously by them. These initials have been found only on one Bradley Bros' window, that of *St Mark* in St Mark's, Lepperton, Taranaki.

⁸ For example C122, C135, C137, C138, C159 (Vol. II).

and in various other roles. As with Fraser his best work was executed for secular buildings in Dunedin where some well-designed windows by him can be seen.⁹

Brock was an Englishman who had trained at Powell's and his work in Canterbury shows distinct stylistic development. His assured treatment of foliage suggests that at Powell's he painted those sections of windows exclusively in a regimented studio system. Brock's depiction of people from 1914 to about 1930 is after Powell's style and he used some good quality glass briefly. Occasionally his ecclesiastical windows were successful such as *St Mary BV and the Christ-Child* (B9, Plate 96) in St John's, Addington which is a small, intimate work and *Christ and Children* (C70) in St Stephen's, Fairlie.

John Brock painted the majority of windows to his own design.¹⁰ His son Horace Brock, who assisted him, recalls the conditions under which they worked.

The studio if you can call it as such, was a corner of the Wallpaper Storeroom, a large area bitterly cold in the winter for there was no heating, and we were screened off by panels of scrim and wallboard and had the luxury of scrim as a door. The fixtures consisted of one very large easel and bench on which a panel of glass was placed over the design and the pieces of glass stuck in place with beeswax....One large window overlooked the backyard and the indirect light so necessary was reflected from the back of the Public Trust building opposite. Down in the yard was the kiln (3 stories down from the studio) gas fired approx 6' x 3' on rails)....At this time the Foreman was a Mr Andy McHoull, his son Andy and Charlie Murphy. Mr McHoull senior was a Scot and an excellent tradesman and both he and my father would choose the antique hand drawn *[sic]* glass necessary for the particular job in hand. Also Mr McHoull did all the cutting of the glass - his son the leading and Charlie Murphy the cementing and polishing. After a disagreement with management my father resigned and started his own studios in the Regent Chambers Building - over the theatre and next to Smith & Smiths in the Octagon....This would be approximately in the year 1933; I resigned my apprenticeship [in] 1936 for I found I had neither the ability nor the patience to proceed any further. I'm not sure of my facts but I believe just after the war my father closed his studio and went to Raffils *[sic]* in Lower Crawford Street making use of their building but not employed by them. The reverse in fact for my father employed them to carry out the cutting and firing. The arrangement carried on until father's retirement one which he came out of regularly at the request of the various clergy for whom he had done work for *[sic]* in the past and at this stage he worked from his home, Tainui Road.¹¹

⁹ For example 'Hudson House', Tweed Street, Dunedin

¹⁰ Elaine Boucher (John Brock's daughter), in a conversation on 23 Aug. 1981 with the author, established this.

¹¹ Letter of 28 March 1984, Horace Brock to Fiona Ciaran.

Brock was prolific and 165 ecclesiastical and 35 secular windows designed by him have been documented throughout New Zealand but he claimed to have executed approximately 300 windows.¹²

Frederick Mash (1867-1955) was an accomplished stained glass designer and executant and in particular the set of heraldic panels in the Sign of the Takahe (B30-B33) display excellent acid-etching. He was an Englishman and the place of his training is unknown, but in 1912 Briton Smith, managing director of Smith & Smith's, brought Mash to the Christchurch branch of that business. Mash set up a studio and he worked from there until his retirement in 1947.¹³ He had a knowledge of superior quality glass and frequently used Prior's Slab and antique glass. Mash designed and probably executed the majority of his windows alone and the only reference found to him having an assistant is to a 'Mr Wilkes' in the 1930s.¹⁴

Mash's designs were traditional and the local press appreciated his work especially *The Good Shepherd* (B23) and *Christ and the Children* (B24) in St Augustine's, Cashmere, *St George and St Antony* (C10) and *The Good Shepherd / The Light of the World* (C11) in St Stephen's, Ashburton.¹⁵ Mash often reused designs of Christ in the latter two roles and versions of both by him can be seen for example in St David's, Cust (C58, Plate 95). Fifty windows designed by Mash have been documented throughout New Zealand with the majority located in Canterbury.

¹² *Evening Star* (24 Aug. 1964), 8.

¹³ No photographs of Mash or his studio have been found. Mash and his wife appear to have had no relatives in New Zealand. It is rumoured that his cartoons and glass stock were taken by Smith & Smith to a rubbish dump after his death.

¹⁴ *Sun* (6 June 1931), 14.

¹⁵ The Ashburton windows were advertised proudly in *Church News* 55, no. 8 (Feb. 1926), 13. Smith & Smith tried to break into the Anglican market in Canterbury through these and the right light of C11 was placed on display at the Anglican Synod in 1925 [*Church News* 55, no. 2 (Aug. 1925), 7].

Miller Studios had the most profound influence of any New Zealand studio on Canterbury's collection of stained glass, being represented by 47 works. They were prolific and 250 windows by them have been documented by the author throughout New Zealand. Roy Miller in 1947 developed a stained glass studio at his father's sign-writing business, mostly from the contents of Robert Fraser's studio which his father had purchased. Miller largely taught himself the necessary techniques. Commercial art and interior design became the main source of business for the firm and in its latter decades the stained glass section occasionally operated at a loss or barely broke even.

Miller executed technically accomplished, traditional windows using successively the work of three main designers, Frederick Ellis, Kenneth Bunton and Beverley Shore-Bennett.¹⁶ In many respects the work of Miller Studios represents the peak of achievement in past traditional, New Zealand-executed stained glass.

The studio was well patronised in Otago and the financial advantage in having a window executed locally would have been apparent. As Otago is the Presbyterian heartland of New Zealand and Roy Miller was an elder of that church it probably helped him to secure commissions there. In comparison the studio was initially less patronised in Canterbury. Two-thirds of Miller windows in the region are outside Christchurch and only four were installed in Christchurch during Bishop Warren's episcopacy, but none was in an Anglican church in spite of Roy Miller's efforts to convince him of the studio's capacity to execute good work. In July 1964 Bishop Warren replied to an approach by Roy Miller acknowledging receipt of 'your brochure' and also the transparencies of stained glass windows which you have recently produced', but no commissions resulted.¹⁷

¹⁶ The first window executed by Roy Miller was for the Opotiki Presbyterian Church in 1947. It was based on a design by Robert Fraser, and Miller told the author on 21 May 1981 that he then realised he was not able to design his own windows.

¹⁷ Diocesan Correspondence Faculties 15 July 1964. Even as late as 1983 the Christchurch Anglican Diocesan authorities were largely unaware of the calibre of Miller Studios' work. The Diocesan Registrar wrote to Revd Peter Williams to congratulate the vestry on the design of B4 for St Mary's, Addington

Miller Studios found it hard to first of all establish a market generally for their windows and then to keep it. Roy Miller stated the problem clearly.

...most church authorities and architects feel that stained glass must come from overseas studios...we have all of our design and cartoon work done by an English designer [Bunton], whose work is of a very high order and serves us well with traditional work...to catch a greater share of the market I am certain we need design work from another source. I am looking for a designer who can produce modern work without going to the 'crazy style'....The method used with our English associate is that we give him all the details about the commission, he produces the sketch and cartoon. These are posted back and forward to us. One advantage of working with an Australian would be that it would be possible to contact one another without any great difficulty, this is most difficult with a person in England.¹⁸

Englishman Frederick Ellis, who emigrated to New Zealand in 1921, was an excellent draughtsman and stained glass designer but Roy Miller's earliest, stilted style of execution belies the power of Ellis's cartoons.¹⁹ In about 1949 Ellis began to send his designs and cartoons from Wellington where he was the head of the Technical College School of Art. He has few windows in Canterbury and *Sir Gawain and New Zealand Servicemen* (A79, Plate 79), at Timaru Boys' High School, an excellent work executed when Miller had mastered the technical demands of the medium, is an example of the calibre of New Zealand stained glass available in the 1950s. The degree to which Ellis and Millers' work was unknown in Canterbury is summed up in a letter about this Timaru window. 'The comments from members of the public have been most complimentary and some people could not believe that it was designed and manufactured in New Zealand'.²⁰

From the early 1960s Kenneth Bunton sent designs and cartoons from England to Miller Studios for them to execute because Miller could not find a local

(Vol. II) and wished to keep a copy for future reference [Bishop's Correspondence Addington (15 June 1983)].

¹⁸ Letter of 29 Feb. 1968 from Roy Miller to D. Taylor Kellock in Ballarat, Australia.

¹⁹ A cartoon of *St George* (for an unidentified window) in Frederick Ellis jnr's possession is a tour de force. Ellis was also an accomplished painter and sculptor. A self-portrait of 1949 incorporates a stained glass window as a backdrop (Plate 86). According to Fred Ellis jnr the canvas was bigger displaying more of the scene but has since been trimmed back. This portrait must have been prompted by a similar work by Robert Anning-Bell, Ellis's teacher, illustrated in the *Journal of the British Society of Master Glass Painters* 5, no. 3 (April 1934), facing p.153.

²⁰ In a letter of 22 April 1955 from B.J. Petrie (Timaru High School Old Boys' Association President) to F.V. Ellis.

designer to replace Ellis when he became terminally ill. The fact that the designs were prepared by a person in England seems to have been used to give the impression of them being superior works as an advertisement for the studio claimed 'All of our designs and cartoons are now prepared in England by a high ranking stained glass designer'.²¹

The arrangement was difficult as Miller's letter to D. Taylor Kellock quoted above states, especially as business was declining. Miller wrote to inform Bunton that:

This year hasn't been such a good one....I only wish that your Government would give up the idea of joining the Common Market, this is having a very adverse effect on the outlook of our Farmers who...were very often the donors of stained glass windows.²²

Bunton's style was completely different from Ellis's and derivative of work by English stained glass artists James Hogan at Powell's and Frederick Cole but on the whole the Miller windows to Bunton's designs are striking works. One of Bunton's best windows, *Christ Seated in Majesty* (A80, Plate 80) of 1963-64 in Chalmers Presbyterian Church, Timaru is based closely on a work by Cole.²³

Beverley Shore-Bennett, born in Wellington (and a former pupil of Frederick Ellis in New Zealand and later Brian Thomas in London), began her long association with Miller Studios in 1970 with a commission for a window in St Paul's Anglican Cathedral, Wellington. Roy Miller thanked Shore-Bennett for her letter regarding the proposed window:

It is very refreshing to hear of a case where the people concerned are considering having an important commission done in New Zealand. We are doing all we can to raise the standard of stained glass produced in this Country and feel confident that our work is on an equal [*sic*] to the imported article.²⁴

²¹ *Church and People* 17, no. 1 (Feb. 1962), 18.

²² Miller Studios Correspondence (10 Dec. 1970).

²³ The original window by Cole is illustrated in the *Journal of the British Society of Master Glass Painters* 13, no. 2, (1960-61), unpaginated section.

²⁴ Miller Studios Correspondence (2 Aug. 1968).

Shore-Bennett soon replaced Bunton as Roy Miller's main designer and is well represented in Canterbury. Her style is fluid and she designs windows with simple, strong lines and little shading which reflects some stylistic influence of English stained glass artist John Hayward. After Roy Miller's death in 1981 Paul Hutchins injected a new vitality by experimenting with different painting techniques and using brighter coloured glass than Shore-Bennett had previously requested. Miller Studios closed its stained glass section in 1987.

Graham Stewart has designed most of the windows which he has executed. He is largely self-taught and few of his windows are accomplished, most displaying limited draughting skills and poor calligraphy. Stewart was compelled to revise his designs for several windows but even so some had faculty applications declined on the grounds of unsuitability as works of art.²⁵ The majority of his work is in Canterbury and he is still running his studio.

Philip Trusttum has designed some of the most interesting, recent ecclesiastical stained glass installed in Canterbury. His best work is unpainted and he later regretted painting *The Magnificat* (B139, Plate 99) for the Cathedral of the Blessed Sacrament because he felt that it detracted from the colour of the glass used.²⁶ Avant-garde ecclesiastical stained glass has seldom been understood and the vestry of St Barnabas, Fendalton was divided over Trusttum's designs for A45 and A46, untitled works for St Thomas's, its daughter church.²⁷

A number of Canterbury artists known for their work in other media have designed a few windows. Roy Entwistle used New Zealand iconography to great effect in *St Francis* (A75, Plate 75) in St Stephen's, Peel Forest. W.A. Sutton's design for *The Lamb of God* (B293) in St Peter's, Upper Riccarton was executed much in the style of E. Liddall Armitage by Powell's. Sutton's second window

²⁵ See B176, B264, C101, C266, C267 (Vol. II).

²⁶ See Fiona Ciaran, 'Trusttum.' *New Zealand Crafts* 24 (Winter 1988), 24-25.

²⁷ Vestry Minute Book Fendalton (16 May 1984). The term 'daughter' applies to churches named after males and females.

design, *The Transfiguration* (B49, Plate 100), for Christ Church Cathedral was executed by Miller Studios and displays an uneasy mix of both naturalism and abstraction which caused public controversy and annoyance to the designer.²⁸ Windows designed by Gypsy Poulston, Rosemary Roake and Doris Tutill are simple, primarily symbolic and encouraging examples of local artists branching out into stained glass design.

²⁸ See W.A. Sutton, *The Scott Memorial Windows, Christchurch Cathedral* (Christchurch, 1983).

CHAPTER 7.

INFLUENTIAL PERSONALITIES IN CANTERBURY.

The four previous chapters have categorised and discussed the type of stained glass found in Canterbury. To an extent the choice of commission was guided and influenced by people in the region who were with few exceptions architects and Anglican clergy.¹ It is appropriate to discuss these people separately because although some were donors of windows, they were patrons in a wider sense and three also designed some of Canterbury's stained glass. This prepares for the following chapter devoted to commemoration and its relationship to patronage.

Bishop Henry J.C. Harper (1804-93), the first Bishop of Christchurch from 1856 to 1890 and Primate of New Zealand from 1869 to 1890 was the earliest clergyman known to have an influence on stained glass in Canterbury. He would have been well aware of contemporary movements and fashions in Victorian church art. He ordered *The Risen Christ Walking on the Water* (A41, Plate 41) from Clayton & Bell for the Barbadoes Street Cemetery Chapel in about 1868 in memory of a son and ordered at least one further window for the chapel (from James Powell & Sons).² He chose Clayton & Bell again in 1889 to execute his wife's memorial window for Christ Church Cathedral, *The Risen Christ* (B47), in spite of a decision by the cathedral chapter to patronise Lavers, Barraud & Westlake after having dispensed with the services of Clayton & Bell in 1881. This suggests that he either liked this studio's work or felt obliged to patronise them in

¹ As far as it has been possible to determine these people were not related to stained glass artists. The other key people of influence are noted in Vol. I, Chap. 4, pp.41-48.

² See the documentation of the former Barbadoes Street Cemetery Chapel windows following A42 (Vol. I).

spite of the chapter. Harper is, furthermore, the only Christchurch Anglican Bishop commemorated in stained glass.

The only reference to the influence of the Christchurch Roman Catholic bishops on stained glass found in Canterbury is to Harper's contemporary, Bishop John J. Grimes (1843-1915), the first Bishop of the Christchurch Roman Catholic Diocese, who had dealings with F.X. Zettler & Co. of Munich.³

The architect, B.W. Mountfort (1825-98), had the most discernible influence of any person on stained glass in the nineteenth century in Canterbury. Having arrived in December 1850 he was present from the earliest period of significant Victorian building. He displayed a marked interest in stained glass and probably acted as a local consultant.

Mountfort was articled in 1844-48 to R.C. Carpenter in England.⁴ He most probably met in architectural circles the men who would form Clayton & Bell and Lavers, Barraud & Westlake all of whom were close in age to him. J.R. Clayton had been articled to Carpenter and later worked at Sir George Gilbert Scott's architectural office where he met Alfred Bell. Lavers employed Bell briefly and Clayton and Bell's earliest, independent stained glass designs were executed by N.W. Lavers and F.P. Barraud.⁵

Mountfort appears to have initially favoured both Clayton & Bell and Lavers & Barraud but then switched entirely to the latter. Perhaps this was out of annoyance or embarrassment at the debacle in 1881 when Clayton & Bell were dismissed by the Christ Church Cathedral chapter. Lavers, Barraud & Westlake certainly appreciated the business connection with Mountfort.⁶ It is possible that

³ Zettler sent Bishop Grimes a catalogue of their work in 1910 with a design for B142 for the Cathedral of the Blessed Sacrament.

⁴ *Dictionary of New Zealand Biography, Volume 1; 1769-1869* (Wellington, 1990), 301.

⁵ See Vol. III, Appendix 1, Biographies, pp.1-31 for further details about the origin of these studios.

⁶ Two letters reveal the important business relationship held by B.W. Mountfort, and to a lesser degree, his son C.J. Mountfort, with Lavers, Barraud & Westlake. R.J.S. Harman sent N.W. Lavers a copy of a

Mountfort knew the prominent churchman and watercolourist C.D. Barraud who lived in Wellington and was the brother of F.P. Barraud of Lavers, Barraud and Westlake.

The earliest buildings to Mountfort's design which had stained glass installed either in the course of erection or soon after completion were the Canterbury Provincial Council Buildings and the Barbadoes Street Cemetery Chapel.⁷ Presumably Mountfort exerted great influence over the choice of studio responsible for the government buildings and Lavers & Barraud executed the work in about 1864-65. However they are not represented in the cemetery chapel where four firms supplied windows over approximately ten years. Mountfort was probably consulted and he may have suggested different studios to assess the calibre of their work. Mountfort is conspicuous in having no memorial in stained glass nor having commissioned one.

Several churches which Mountfort designed in Canterbury contain windows by Lavers, Barraud & Westlake. In each case they include the earliest windows installed in the church and doubtless Mountfort recommended that studio for these commissions and possibly placed the orders.⁸ Other Canterbury churches designed by him have stained glass by different studios placed early in the building's history but Lavers & Barraud is the studio most represented.⁹ Mountfort probably preferred their work with the jewel-like effect of the glass which enhanced constructional polychromy of the interior as seen to great effect in the chancel in

resolution of thanks by the Christchurch Anglican Cathedral Chapter and 20 guineas for having supervised F.J. Williamson, the sculptor of the Bishop Harper memorial [Christchurch Anglican Cathedral Correspondence (13 Dec. 1898)]. Lavers wrote to thank Harman: 'The late Mr. Mountfort and his son have for many years been most generous patrons of my firm and I was pleased to have the opportunity for showing my appreciation of much kindness' [ibid. (26 Jan. 1899)].

⁷ An account of 23 July 1856 in the Anglican Diocesan archives provides convincing evidence that the cemetery chapel was designed by Mountfort [Diocesan Correspondence Miscellaneous II].

⁸ Holy Trinity, Avonside [A1, B12], St Matthew's, Halkett [C89] St Matthew's, Fernside [C74], St Bartholomew's, Kaiapoi [C96] and St John's, Rangiora [C132 and C133].

⁹ St Mary's, Esk Valley (Clayton & Bell [C61-C63]), All Saints', Prebbleton (Cox & Sons [c. 1877 now destroyed]), St Peter's, Upper Riccarton (Clayton & Bell [B289, B291, B292] and Joseph Bell & Son [A64, A65 and possibly A62 and A63]).

the Church of the Holy Trinity, Avonside and the Council Chamber of the Canterbury Provincial Council Buildings.

Four Canterbury windows are known to have been designed by Mountfort. His first works were for St Michael and All Angels', Christchurch City, *Christ in the House of Mary of Bethany and St Martha* (B64) and *The Disbelief of St Thomas* (B65), in 1877. The design and execution of these windows is in the manner of work by Lavers, Barraud & Westlake in the mid-1870s, but the inclusion of architectural details, absent from other windows designed by Mountfort, is interesting. The shape of the grisaille windows in *The Disbelief of St Thomas* is reminiscent of those in the Council Chamber of the Canterbury Provincial Council Buildings.

Mountfort designed the rose window, *The Lamb of God* (B43), in about 1880 for the Anglican Cathedral and certainly had some hand in designs for several of the other windows, having submitted two schemes for glazing the entire building. In about 1883 he designed *The Good Shepherd with St John the Baptist* (C132) for St John's, Rangiora and may have designed the companion window *The Ascending Christ / Christ at the Door* (C133) in about 1884. Indeed the choice of glass colours in these two works is unusual for Lavers, Barraud & Westlake and suggests the influence of another person.

Mountfort probably sent instructions about the design of A18-A29 and B88-B97 for the Canterbury Provincial Council Buildings. His architectural plans for the Council Chamber show a sexfoil very like A29 and several other windows in situ but these may be presentation drawings produced for exhibition after the buildings' completion.¹⁰ It is most likely that Mountfort did not design the windows for they show grisaille and floral patterning which appears in other windows by the studio of this period such as *Christ Saving St Peter* of 1864 in the Church of the Holy Trinity, Lyttelton (A52, Plate 52) and the apse windows of Old

¹⁰ This is the view held by Dr Ian Lochhead.

St Paul's, Wellington. This type of grisaille work is commonplace in Victorian stained glass and models were illustrated in books of the period on decorative art.¹¹

Only one substantial design for stained glass by Mountfort has been found, that for the rose window, *The Lamb of God* (B43), for Christ Church Anglican Cathedral. If this is the design forwarded to Clayton & Bell it can be considered as a guide only because as designs go this provides only a general outline of the figures and colour of glass required. The other remaining preparatory material for the Cathedral windows consist of very rough drawings and it is possible that Mountfort did not supply finished designs to the studios.¹²

Mountfort returned to England in 1883 for one year and may have renewed or established personal contact with Lavers, Barraud & Westlake. The last window with which he appears to have been associated was *Christ as Alpha and Omega* (B100) which he ordered on behalf of Christ's College in 1895 from Lavers & Westlake (as it was then known). Mountfort's son, C.J. Mountfort, dealt with stained glass to a far lesser degree by handling matters after his father's death.¹³

Maxwell Bury (1825-1912), who was briefly in an architectural partnership with Mountfort, had some hand in designing *St Matthew and St Mark, The Baptism of Christ* and *St Luke and St John* (A6-A8, Plates 6-8) for the apse of St John's, Latimer Square, Christchurch City in 1870. The windows were executed by Heaton, Butler & Bayne in a manifestly 'house' style so it is difficult to assess Bury's input.

¹¹ See for example Henry Shaw, *The Encyclopaedia of Ornament* (Edinburgh, 1842) with numerous detailed drawings of medieval grisaille in the unpaginated section on stained glass.

¹² Dr Ian Lochhead suggests that the finished designs may have been sent to the studios and not returned but the author feels that this was not the case.

¹³ See B37, B47, B48, B100 (Vol. II). In spite of the reference to C.J. Mountfort cited in footnote 6 above, documentation on his involvement in stained glass is slight and Lavers may have been hoping simply to maintain the business contact after B.W. Mountfort's death.

Archdeacon Henry Harper (1833-1922), a son of Bishop Harper, was very interested in stained glass and wrote about the subject.¹⁴ He patronised Powell's and probably recommended that studio when the congregation sought to install stained glass in St Mary's, Timaru as a large number of Powell's windows were installed during his incumbency there from 1875 to 1911.¹⁵ He ordered most of the windows on the behalf of others and appears to have played some role in checking on the progress of several when he was in London.¹⁶

Several stained glass windows from Powell's commemorate relatives of Archdeacon Harper's and were undoubtedly ordered from that studio on his recommendation.¹⁷ Fittingly, the large window, *Christ in Majesty* (C179), installed in St Mary's, Timaru during Harper's lifetime commemorates his service to the parish. It is unique in Canterbury and indeed not many windows have been installed anywhere during the lifetime of the individual commemorated. Harper was involved directly in the commission of only two windows by other firms; *St George and the Archangel Michael* (B103) of about 1916-17 by C.E. Kempe & Co. for Christ's College Chapel and *The Ascending Christ* (B265) of about 1922 by Curtis, Ward & Hughes for St Matthew's in St Albans towards the end of his life. As Harper was joined in the quest for the former window by J.C.N. Grigg the latter may have wished to patronise a studio other than Powell's.

The views on stained glass of Churchill Julius (1847-1938), Bishop of Christchurch from 1890 to 1925 and Archbishop of New Zealand from 1922 to 1925, are recorded scantily. Bishop Julius took part in the requesting and approval of designs of the apse windows of Christ Church Cathedral (B34-B36) and

¹⁴ Henry W. Harper, *Letters From New Zealand 1857-1911* (London, 1914), 337, 349-50, 354.

¹⁵ Framed designs for several Powell's windows installed in St Mary's, Timaru are in the parish archives. Harper may have requested that the designs of the Powell's windows be retained by or returned to the parish or himself. The presence of the designs further suggests that he was on good terms with the studio.

¹⁶ See C178, C179, C186, C187, C189 in St Mary's, Timaru (Vol. II).

¹⁷ See C113 in memory of his sister and brother-in-law, C198 in memory of his father and C295 in memory of another brother in law (Vol. II).

delivered the wording for the inscriptions to Lavers & Westlake on a visit to England in 1904. In 1926 he is recorded as having selected the Camm studio for a cycle of windows in the new St Mary's, Merivale but this was certainly after consultation with the architect Edmund R. Wilson.¹⁸

The influence of Campbell West-Watson (1877-1953), Bishop of Christchurch from 1926 to 1951 and Archbishop of New Zealand from 1940 to 1951, on stained glass in Canterbury was confined to making sure that the faculty system was observed. The Diocesan Correspondence and *Church News* during his episcopacy contain numerous admonishments about late faculty applications.¹⁹

The Christchurch architects, Sidney and Alfred Luttrell had a strong preference for John Hardman & Co. stained glass. Windows from that studio were installed in three Christchurch buildings which they designed; Our Lady Star of the Sea, Sumner, St James's, Riccarton and St Mary's Convent Chapel, Christchurch City. Sydney Luttrell donated *St Cecilia* (B155), to the latter.²⁰ Interestingly the Luttrells contemplated Hardman for the cycle of windows in the chapel they designed at Mount Magdala (now St John of God Hospital) but F.X. Zettler windows were installed instead.²¹

James Johnstone (1893-1977), who emigrated from Scotland to Christchurch in about 1924 and lectured in design at Canterbury College School of Art from 1925 to 1958, had some influence over stained glass imported into Canterbury. He had learnt the art of stained glass at the Edinburgh College of Art under Douglas Strachan, who in a testimonial of 6 July 1921, described Johnstone

¹⁸ *Church News* 56, no. 2 (Aug. 1926), p.15. See also Arts and Crafts Movement Stained Glass, Chap. 4, pp.45-46 and documentation following A58 for St Mary's Merivale.

¹⁹ See for example C137 and C138 (Vol. II) and *Church News* 56 no. 3 (Sept. 1926), 4; *ibid.* 69, no. 11 (May 1939), 18.

²⁰ See B146-B157, B261-B263, B275-B277.

²¹ Hardmans requested sizes for the Mount Magdala windows from the Luttrells presumably in response to having been informed by them about the building [Birmingham Public Library (175/37/14) John Hardman & Co. Letterbook (30 Oct. 1912), 95-96].

as 'one of my best students for Stained Glass'.²² Johnstone probably met William Wilson at the Edinburgh College and when he was consulted in 1949 over *God the Father* (A3, Plate 3) for St Augustine's, Cashmere he recommended Wilson either from personal knowledge or national pride. On the strength of the Cashmere work, a window for Christ's College Chapel, *Let all the World Sing* (A33, Plate 33), was ordered from Wilson as well. In about 1958 Johnstone had some hand in designing *The Insigne of the 1st Canterbury Regiment* (A47, Plate 47) and *The Archangel Michael* (A48, Plate 48), for Christchurch Boys' High School, which were later executed at Wilson's studio. Johnstone helped a group which experienced difficulty with the Department of Customs when it tried to import *St Agatha* (B119) for the Nurses' Memorial Chapel, Christchurch in 1966, by giving considered advice on the merits of various studios.

The most significant figure in terms of influence on stained glass installed in the twentieth century in Canterbury was Bishop Alwyn K. Warren (1900-1988) whose episcopacy ran from 1951 to 1966. He had been keen to raise the quality of stained glass installed in the diocese for some time and on assuming the bishopric he enforced a rigorous programme with that aim.²³ Although no records of the faculty committees proceedings have been found it is clear that Bishop Warren must have occupied a position on it since early in his clerical career in Canterbury because he was referred to often on questions about stained glass. His earliest known involvement is in 1938 over *The Resurrection* (B195) by the Camm family at St Mary's, Merivale.

Warren was resolute on the need for accurate inscriptions, dates and historic records. For example he stated in connection with *The Adoration of the Christ-Child* (C109) in St Mary's, Mayfield: 'As there is no date on which the window is

²² The testimonial is in the possession of Nerita Johnstone of Christchurch (James Johnstone's daughter).

²³ Bishop Warren refers to this aim in numerous letters held in the Diocesan Correspondence. For example he wrote to William Wilson in connection with *God the Father* (A3) for St Augustine's, Cashmere (Vol. I): 'I should like to let you know how much I appreciate the work which you have done...I am most anxious to raise the standard of glass in this diocese and have been so pleased that we have been able to get examples of your work here' [Diocesan Correspondence Faculties (7 May 1956)].

erected, it would be a good thing from an historical point of view to have the erection of the window recorded in the Vestry minutes with all relevant details about the artist, etc.²⁴ How right he was.

He took a personal interest in the designs and demanded changes to *The Sower* (C25) in St John's, Barrhill and *The Light of the World* (C77) in St Mary's, Geraldine. Warren was exceptionally stringent about faculties being applied for well before a window was ordered and therefore during his episcopacy most faculty applications were approved long before the commissioning of windows.²⁵

Although Bishop Warren claimed to encourage new artists' work from England in Canterbury the extent to which he advocated artists other than those who designed for Powell's appears to have been negligible. Of the windows imported during Warren's episcopacy which had been designed and executed by artists who did not work for Powell's, none appears to have involved his recommendation.²⁶

In essence Bishop Warren promoted the work of Powell's alone and recommended their work extensively.²⁷ Consequently a large number of Powell's windows were installed in Canterbury in the 1940s, 1950s and 1960s. This had some benefit for Christchurch as he was directly connected with the ordering of *Abraham, Moses and Ruth* (A60, Plate 60), for All Saints', Sumner designed by Brian Thomas. It is probable that he was involved also with *Adam and Eve / The*

²⁴ Bishop Warren to Revd F. Allen. Diocesan Correspondence Faculties (12 March 1965).

²⁵ Bishop Warren demanded that W.G. Douglas & Son (Powell's New Zealand agent) should insist on the need for a faculty to be applied for in every case when C275 (Vol. II) for St Augustine's, Waimate was ordered without one. In this letter Warren states that he had dealt with Powell's since about 1922 [Bishop Warren to Messrs W.G. Douglas & Son. Diocesan Correspondence Faculties (11 June 1952)].

²⁶ James Johnstone recommended William Wilson for A3, the Studholmes found Frederick Cole to design A71, Eileen Fairbairn knew of Joseph Nuttgens when she sought a studio to execute A49 and John Piper designed A32 on the basis of his friendship with the person commemorated (Vol. I).

²⁷ See for example A71 (Vol. I), C123 (Vol. II) and Bishop Warren to Revd S.W. Vincent [Diocesan Correspondence Faculties (13 Feb. 1961)]; Bishop Warren to Revd D.D. Thorpe [ibid. (22 March 1960)]. See also B53, B54, B252, B258, B293, C7, C76, C180, C275 (Vol. II).

Lamb of God / The Fish of the Sea (A61, Plate 61) for St Saviour's, Sydenham designed by Pierre Fourmaintraux.

Bishop Warren's writing displays little knowledge of contemporary stained glass and misunderstanding about New Zealand work despite the efforts of studios to inform him and before and during his episcopacy he did not support the installation of New Zealand stained glass.²⁸ He was exceptionally critical of Bradley Bros and would not allow their work, then executed by Leslie Taylor, to be installed. When a family wished to donate a Bradley Bros window to St James's, Southbridge in 1960 Bishop Warren came closest to expressing a blanket policy:

The Faculties' Committee are not happy about granting a Faculty for a window to be made in New Zealand. Even though it be made of English glass and however skilful the craftsman, he has not at his disposal anything like the quantity and variety of shades of glass which are available from a number of glass firms in England. Furthermore, we are endeavouring to keep the standard of glass up by recommending donors to choose one of the artists or craftsmen who are members of the British Society of Master Glass-Painters. This Society elects its members from those whose work is of high quality. The fees charged are not more than those charged for doing inferior work.²⁹

This statement avoids the concept of design, any desire among donors for New Zealand iconography, the existence of craftswomen and shows no awareness of the fact that some members of the British Society of Master Glass Painters executed routine work. However Bishop Warren's attitude reflected the widespread belief held by many of his generation that in artistic matters British works were inevitably superior to those of local origin.

²⁸ Bishop Warren stated that he did not know of the work of Frederick Mash and did not approve of any New Zealand-executed stained glass in a conversation with the author on 12 May 1983. He did however grant faculties for C109 by Miller Studios and C117 and C118 by John Brock (Vol. II).

²⁹ Bishop Warren to R.B. Willis [Diocesan Correspondence Faculties (18 July 1960)].

CHAPTER 8.

COMMEMORATION AND PATRONAGE.

The most prestigious, and by common consensus the most attractive form of memorial inside a building, is a stained glass window and the prime function of the majority of windows in Canterbury is to commemorate someone or something. Therefore most of the windows were donated rather than commissioned solely as decorative art works for buildings. The kind of people commemorated and the type of windows chosen tells a great deal about the people who donated them.

The people commemorated were in almost every case parishioners of the church, or associated with the organisation in whose building their memorial was placed. Only a minority of windows are not commemorative and they are mostly secular. Aside from the traditional dedication to the glory of God, it is obviously important that the earthly commemoration be readily apparent and it is usually recorded in the window inscription or on an accompanying plaque. Occasionally it has been uncertain and not elucidated even by other records.

The largest number of individual men commemorated are husbands, followed by fathers and sons. However the largest number of individual women commemorated are mothers, followed by wives. Few daughters and only eight young children have memorial windows. Groups of pioneers, church musicians, church workers and events such as the declaration of peace, war and centennials are distinguished also by memorials.¹

¹ Excluding war memorials, in total 517 named individuals are commemorated; 301 (58%) are males and 216 (42%) are females.

The pattern of commemoration changed after 1950 when windows began to be placed more often in memory of older people. Probable reasons are longer life-spans for both genders, the fortunate lack of war dead and lower rates of child mortality.

As the majority of windows were given by groups, thereby spreading the cost, all socio-economic levels are represented. In rural areas and Timaru most of the men commemorated were engaged in farming or agricultural occupations but in Christchurch numerous other occupations are represented.

Approximately 5% of the people commemorated were clergy and most often the memorials are in buildings which they instigated or parishes which they pioneered. Dean John Tubman, for example, is commemorated by F.X. Zettler & Co. windows of *St John* and *The Sacred Heart* (C142, C143) both in St Andrew's at St Andrews, and *The Coronation of St Mary BV* (C256) in the Basilica of the Sacred Heart, Timaru, as he was responsible for both buildings.² The religious are largely commemorated by windows in their own chapels.

Some wealthier rural landowners also had houses in Christchurch and memorial stained glass windows were placed in their town place of worship, especially Christ Church Cathedral, St Mary's, Merivale, and St Peter's, Upper Riccarton.

In comparison with men, much less has been recorded about stained glass windows commemorating women and their contribution to church and social life or occupations. The men also often held positions on church committees but women generally were not accepted as vestry members until the early twentieth century. In general the ordering, installation and dedication of windows commemorating men were more likely to be reported (and in greater depth), in parish records, denominational periodicals and newspapers. The ultimate deprivation occurred in

² See also B131-B133, C179 (Vol. II).

the 1950s to Margaret Begg and Mary Taylor who were each recorded without their Christian name on their own memorial windows in Timaru.³

Although on the surface men predominate the records when these were analysed the implicit truth emerged that women have excelled as donors of windows and buildings and as benefactresses of churches and society. Individuals include Mildred Burdon in the Geraldine Anglican Parish, Marewa Jamieson at Kaituna Valley, Mary Luxmoore and the Needlework Guild at St Mary's, Timaru, Jane Palairat at the Church of the Holy Trinity, Avonside, Jessie, Lady Rhodes at Taitapu, Annie Townend at Glenmark and Eliza White at the Cathedral of the Blessed Sacrament.

As well women collectively have demonstrated financial influence and it is due to Christchurch nurses and nuns, following Mildred Burdon's lead, that there are so many Veronica Whall stained glass windows in Canterbury. Commemoration reveals the veneration of women's institutional foundresses such as Helen Gibson, Mother Edith Mellish, Mother Mary St Gabriel, Nurse Maude and the Venerable Mother Mary Catherine McCauley.

Most of the people commemorated have one window as a memorial but 29 individuals are commemorated by sets of windows in one building. Sixteen, mostly well-known people, are commemorated by windows in different buildings. Over time some windows have come to commemorate the donor if they did not commemorate another person in the first instance, for example *The Crucified Christ* (C3), in St Patrick's, Akaroa donated by Mary LeLievre.⁴

Reverence for Canterbury pioneers is strongly evident in commemoration, indeed most Victorian and early twentieth-century windows in Canterbury commemorate settlers from Britain and Ireland. Some of these people donated

³ See C216, C230 (Vol. II).

⁴ For example B278, C5, C6, C161-C170, C173-C177 (Vol. II).

land or money for churches and are commemorated in stained glass in these buildings.⁵

Completely absent are windows commemorating Maori which may in part reflect the relatively low population of Maori in Canterbury. No clearly identifiable person of Maori descent could be discerned although it is likely that there are people with Maori ancestry. Further, there are no stained glass windows in Maori churches apart from St Stephen's Tuahiwi, but the donor and commemoration of this work are unidentified. For a culture to whom stained glass was unknown this may reflect a lack of enthusiasm for the medium and a wish to adorn churches instead with traditional fibre and wood art works.⁶

War memorials are a special branch of commemoration in Canterbury. Fully 8% of windows commemorate the service or death of 26 named individuals and numerous groups. There are three memorial windows to Boer War victims⁷ but the greater loss of life of New Zealanders in World War I than in World War II is very evident from stained glass windows, particularly from the battle at Gallipoli. Most of the war dead were young men and often more than one in a family were killed.

The Nurses' Memorial Chapel in Christchurch (probably the only building in the world which was erected to commemorate nurses killed in war), contains windows in memory of women who served in wars. A nurse is depicted in *God the Father* (A3, Plate 3), in St Augustine's, Cashmere and in *The Service of Humanity* (A17, Plate 17), in the Great Hall of the Christchurch Arts Centre. The generosity of Timaru people who sent food parcels to England during World War

⁵ See for example; the Church of the Holy Innocents at Mount Peel, St David's at Cave, St Mary's at Esk Valley, St Paul's at Glenmark, St John's at Hororata, St Mary's at Makikihi, St Patrick's at Morven, St Mary's in Timaru and St Paul's at Taitapu.

⁶ Other Maori churches in New Zealand make little use of stained glass.

⁷ See B108, B274, C247 (Vol. II).

It is commemorated by one light of *St George, the Archangel Michael, St Nicholas of Myra* (A78, Plate 78) in St Mary's, Timaru.⁸

The donors of 151 (22%) of Canterbury windows are unknown and the situation is made more difficult by the fact that few family records have survived regarding the donation of stained glass. The name of the donor is stated on the window or accompanying plaque in a small proportion of windows (approximately 15%) and if not it has been difficult to ascertain the precise donor.⁹

In the past a man was usually the head of the family and the major or sole wage earner. Therefore it would probably be he who approached the church, offered the gift, and is documented as the donor alone if a faculty application was made. However further records reveal that other people were often the donors as well. There has been no way of knowing precisely who paid for a window unless there is a surviving subscription list.¹⁰

Much less has been recorded about female donors and ascertaining the Christian names of the majority of them is difficult because until recently it was customary to refer to a wife under her husband's Christian name as well as surname.

Groups of friends, colleagues, family, parishioners and members of the public donated the greatest proportion of windows, 297 (44%). Almost half of these windows were given by family groups. A group was able to spread the cost of a window and this meant that many could contribute to one substantial memorial. Some special-interest groups are represented such as a Needlework Guild, the Freemasons and the townspeople of Worthing, England.¹¹

⁸ See Vol. I, Chap. 9, pp.104 & 109 for discussion of the subjects particular to war memorial windows.

⁹ See for example B19, B282, C24, C57, C76 (Vol. II). Unless the donor's date of death is known, it has been difficult to find biographical details about her or him.

¹⁰ See for example A32 (Vol. I), and C117 (Vol. II).

¹¹ See A6-A8, A78 (Vol. I), C178 (Vol. II).

Fewer windows were given by one person alone with 230 known examples (34%). In this case the donor is mostly a bereaved spouse, parent, son or daughter. There are a few windows donated by one friend, brother, sister or other relative. Approximately three times as many widows (69)_x gave stained glass as widowers (18), and this probably reflects the fact that women have tended to live longer than men.

In total 290 windows (42%) were donated by family members whether in groups or as individuals. There are only nine windows given by bequest as a memorial to the donor and few windows have been donated by clergy or donated anonymously.

While those commemorated were almost always former parishioners donors were less likely to be so perhaps reflecting their relocation by marriage, employment and retirement. When a window was donated by a group of parishioners, as were many war memorials, rare insight is given into how windows were ordered and into attitudes to stained glass studios because it usually took much time and organisation to raise the money and the process was recorded at some length in parish minutes.¹²

There are some titled, socially prominent and wealthy donors but the majority are middle income earners and while the occupations of donors outside Christchurch are largely farming but a large range is exhibited in Christchurch. Some churches such as Holy Innocents, Mount Peel show strong family involvement with a succession of donors (including relatives by marriage) of windows.¹³

How a donor chose the artist or studio can be surmised in the majority of cases but known with certainty in only a minority. It is clear that the most

¹² See for example A3 (Vol. I), B175, B252, B264, B272 (Vol. II).

¹³ See also St Matthew's at Fernside, St Thomas's at Woodbury, St Mary's in Merivale, St John's at Cheviot, St Paul's at Taitapu, St Peter's in Upper Riccarton and St Paul's at Glenmark.

represented studios in Canterbury were those which advertised widely and ran large businesses such as Powell's. From the relative lack of knowledge about stained glass among donors it appears that for them it was a matter of luck as to whether they received a well-designed window or not. Fortunately the presence in Canterbury of relatives and colleagues of British stained glass artists did help secure some discerning commissions.¹⁴

The personal knowledge and choice of architects and clergy were of particular assistance to patrons and probably the prime sources of information about stained glass in the nineteenth century.¹⁵ In the twentieth century clergy were probably the main source of advice but how helpful they were in advising on the best studio for a particular commission is debatable.

Advertisements played a very important role and in the nineteenth century the prospect of a burgeoning market in the New Zealand colony caught the attention of stained glass studios. For example in 1862 Heaton and Butler advertised in the *Lyttelton Times* that a copy of their catalogue could be viewed at the newspaper's offices or forwarded from England for 3/-.¹⁶ In 1878 Cox & Sons, London deposited a set of illustrated catalogues of 'Church furniture etc' for reference in the Canterbury Public Library.¹⁷

For the Anglican clergy *Crockford's Clerical Directory* carried copious advertisements for stained glass studios as did the *Ecclesiastical Gazette*. Of special interest to some clergy and architects, the *Ecclesiologist* and the *Builder* published many items on stained glass including fulsome lists of new work installed in Britain.

¹⁴ Several of these people are discussed in the preceding chapter.

¹⁵ See Vol. I, Chap. 7, pp.66-75 for further discussion of the most influential personalities on the type of stained glass installed.

¹⁶ *Lyttelton Times* (5 April 1862), 6.

¹⁷ *New Zealand Church News* 9, no. 2 (Dec. 1878), 14. The library cannot trace these catalogues and presumably no longer holds them.

Later the *Catholic Directory*, the *Art Journal* and denominational magazines printed advertisements. Because the choice of studio is unusual, a logical guess is that *The Risen Christ* (C1) by Ferguson, Urie & Lyon of Melbourne was probably installed in St Peter's, Akaroa in 1875 as a result of an advertisement in *New Zealand Church News*.¹⁸ In the twentieth century *Church News* published advertisements for Miller Studios, Powell's, Wippell and Smith & Smith Ltd. The *New Zealand Methodist Times*, *Progress* and trade directories carried advertisements for Bradley Bros and Miller Studios.¹⁹

Stained glass catalogues were in use in Canterbury in the nineteenth century. The records relating to the choosing of *The Story of Dorcas* (A51, Plate 51) of 1871 for the Church of the Holy Trinity, Lyttelton give rare insight into how an early window was decided upon. The vestry considered 'Heaton and Butler's Catalogue Plate 4 at 26/- per foot' and were charged 3 Guineas for a design from Lavers & Barraud as it was not used. Eventually Powell's was selected.²⁰

B.W. Mountfort specified Chance Bros of Smethwick windows from a catalogue for the now demolished Roman Catholic pro-cathedral and referred to them as: 'They are to be as the [pattern?] plate 31 book 722 which the tariff prices at 5/- to 8/6 per foot without the emblems'.²¹ He would almost certainly have had a selection of booklets from different studios as part of his architectural library.

Catalogues were consulted in the twentieth century as well for in 1910 F.X. Zettler & Co. of Munich sent a new catalogue to Bishop Grimes.²² The Convent

¹⁸ *New Zealand Church News* 1, no. 5 (Feb. 1871), 16.

¹⁹ See for example *Progress* 3, no. 2 (2 Dec. 1907), 72; *New Zealand Methodist Times* 10, no. 1 (10 May 1919), 10.

²⁰ Vestry Minute Book Lyttelton (8 Sept. 1870). This is the only reference found to a charge being levied for an unused design.

²¹ B.W. Mountfort's Day Book (12 Jan. 1864), 59.

²² See B142 in the Cathedral of the Blessed Sacrament (Vol. II).

of Mercy in Christchurch had a John Hardman & Co. catalogue and considering that most of the windows in its chapel are from this studio the sisters may have ordered them from this booklet.²³ Bishop Warren had a catalogue collection and knew of the British Society of Master Glass Painters' directories.²⁴

There is very little evidence of strong preference for a particular artist or studio among many patrons but exceptions are known to have occurred in the twentieth century probably because more records have survived than from the nineteenth century.²⁵ Word of mouth and personal viewing have resulted in clusters of windows from the same studio within the same district (especially in the Geraldine Anglican Parish) and between some neighbouring parishes such as Fernside and Ashley, Taitapu and Kaituna Valley, Amberley and Glenmark.

Ecclesiastical denomination has determined the type of stained glass that was installed and distinct trends and differences in quantity, origin and iconography can be observed.²⁶ Anglican and Roman Catholic buildings hold the largest amount and stained glass is found to a lesser extent in Presbyterian and Methodist churches and chapels.²⁷

The Anglican Church has the largest proportion of stained glass with 337 windows (50%) and it represents the greatest range of studios which are predominantly English. It is the only denomination to have a faculties system which appears to have been instituted in Canterbury in about 1877 and was modelled on that in use in England. The purpose was two-fold: to guard against

²³ The existence of the catalogue was noted by Sr Helen Mary in a conversation with the author in 1991. It is missing from the convent library.

²⁴ Doris Tutill, who was Archbishop West-Watson's secretary, recalled in a conversation with the author on 5 May 1991 that he had a collection of stained glass catalogues mostly from Powell's which Bishop Warren retained.

²⁵ See for example A10-A12, A32, A49, A71 (Vol. I), B119 (Vol. II).

²⁶ For discussion of the iconographic differences see Vol. I, Chap. 9, pp.98-99.

²⁷ See Vol. III, Appendix 9, Table 4, p.68.

well-intentioned donors giving inferior works of art and ministers acting without consultation.

However the faculty system has been observed loosely and disregarded by some parishes in past years with the exception of those during Bishop Warren's episcopacy of 1951 to 1966. In full 233 windows (69% of Anglican windows) were issued with faculties during the period after 1877. There was no standard faculty application form and many requests were returned to the parish for clarification.

There were many deviations from what was expected in the writing, timing and submission of faculty applications. On occasion the design was returned to the studio before the application was made.²⁸ However approximately 35% were ordered and on the way before a faculty was applied for, but some applications were made after the window had arrived, for example that for *The Benedicte Canticle* (C180) of 1953 in St Mary's, Timaru. Occasionally a faculty paper was issued and not recorded in the Bishop's Register.²⁹ Curiously there are no records of faculties being applied for or granted for windows in the Christ Church Anglican Cathedral and the reason for this apparent lack of formality is unknown.³⁰

A few Anglican churches had glazing schemes for the entire church drawn up; Christ Church Cathedral had two, St Luke's, Christchurch City and St Mary's, Merivale had one each. No record has been found of similar schemes being drafted for churches of any other denominations.

²⁸ See for example A4 (Vol. I), B55, C272, C275 (Vol. II).

²⁹ See for example C1, C115, C135 (Vol. II).

³⁰ The Cathedral records shed no light on this and enquiries to the Christchurch Anglican Diocesan authorities have failed to determine the reason.

The Roman Catholic Church is the second largest contributor of stained glass to Canterbury and in total 122 windows (18%) are found in its buildings but only 13 studios are represented.

An early presence was established in Canterbury by the Roman Catholic church with the settlement of French immigrants and a mission station at Akaroa in 1840. Indeed it was there that the French were narrowly foiled in making a claim to New Zealand. However with the exception of *St Mary BV Holding the Dead Christ* (A67, Plate 67) of about 1864-65 in the Church of the Holy Passion, Amberley, the Roman Catholic Church did not install stained glass in its buildings in Canterbury's early years of settlement or even in any quantity until the 1880s. This is probably because numerically Catholics were in a minority and had not sufficient capital for some time to endow churches in the same manner as the Anglican settlers.

It was certainly not for a lack of choice of French stained glass of this period and the works installed eventually in Roman Catholic Churches in Canterbury in the nineteenth century were almost all from France which adds greatly to the diversity of the region's collection. These windows reflect the country of birth or regional origin of the religious order of the nuns and priests (Marists mostly), who emigrated to the province. The French religious certainly would have wished to obtain stained glass from a country with such a heritage of the medium.³¹ Appropriately, The Sisters of the Missions who came from Lyon sought *The Annunciation* (B158) from Lucien Bégule's Lyonnaise studio to commemorate their prioress. Under the guidance of Father Louis Fauvel a set of windows (C161-C177), was installed in St Joseph's, Temuka from George-Nicolas

³¹ The Dufêtre studio executed windows for other South Pacific countries probably for mission centres. See Elisabeth Hardouin-Fugier, 'J.-B. Barreton, P. Campagne, Peintres-verriers Lyonnais et le Vitrail à Lyon, au XIXe Siècle.' *Bulletin de la Société de l'Histoire de l'Art Français* (1981), 46.

Dufêtre at Grigny.³² No identified French stained glass was installed in the twentieth century in Canterbury.

Very few written records have been left by the Roman Catholic Church in Canterbury relating to stained glass and it is doubtful whether it kept many records in the first instance. Therefore most of the documentary information about the windows in Canterbury has been gleaned from the studio archives overseas. It must be assumed that much of the organisation was oral with the donor asking the parish priest for permission to install a window because he had considerable authority in such matters.³³ The only record found of designs being submitted for approval has been for the Cathedral of the Blessed Sacrament.³⁴

The Church showed an early reliance on local studios by commissioning Bradley Bros in Christchurch to execute the borders in the Roman Catholic Cathedral in about 1912 and various windows in country churches.³⁵ The Church also patronised Frederick Mash and there are cycles of his work in Nazareth House Chapel (B283-B286) and St Patrick's, Waimate (C287-C292) in which he was influenced by overseas models. Later moves by the Church to patronise local artists more reflect papal edicts to do so.³⁶ Consequently Leslie Taylor at Bradley Bros and Graham Stewart of Christchurch are well represented in Catholic churches in Canterbury but Roy Miller and John Brock contributed only one window each, perhaps because their studios were in Dunedin.³⁷

³² Although it is unknown who donated or is commemorated by **B124-B130**, **B134-B137** and **B140** (Vol. II) in the Roman Catholic Cathedral, it is possible that they had some connection with Chartres, and therefore the Lorin studio of that city was commissioned.

³³ Monsignor James Harrington of Christchurch confirmed that to the best of his knowledge this would have been the way in which gifts were made.

³⁴ See **B131-B133**, **B142** (Vol. II).

³⁵ See **C104**, **C105-C106**, **C126** (Vol. II) which were all executed probably before 1920.

³⁶ See *The Documents of Vatican II* Austin P. Flannery (Ed.), (Grand Rapids, 1975), I, 34-35 and II, 966-77.

³⁷ See **B143** and **C286**.

In comparison with the Anglican congregation there was less of an English heritage to uphold because of the origin of the Roman Catholic faith and although Bishop Grimes was an Englishman he looked to the Continent for authority. Perhaps because of these reasons John Hardman & Co. and Heaton, Butler & Bayne were the only English studios patronised ever by the Catholic Church in Canterbury. John Hardman Jr was a Catholic and the studio advertised widely in the *Catholic Directory*. *St Mary BV Holding the Dead Christ* (A67) in the Church of the Holy Passion, Amberley is an excellent work by Heaton, Butler & Bayne but why Sir Frederick Weld chose this studio is unknown.

The Irish-Catholic heritage of many settlers is represented strongly in the iconography of windows and by name-saints for churches but by the work of only one Irish studio, James Watson & Son, which is unusual given that Ireland had flourishing studios in the nineteenth and twentieth centuries.

French and German stained glass studios are represented solely in Roman Catholic buildings with the exception of *The Good Shepherd* (C127) of 1907 by Mayer & Co. of Munich, in the Anglican Church of All Saints', Prebbleton. However the Mayer studio was well-known in England and had a London showroom.

The Catholic Church patronised F.X. Zettler & Co. of Munich perhaps because it held prestigious papal awards and Bishop Grimes had ordered its work for the Cathedral of The Blessed Sacrament. The first of this studio's windows installed in Canterbury was *The Marriage of St Mary BV and St Joseph* (B141) for the Cathedral in about 1891. Most of the subsequent works from Zettler are found in the St John of God Hospital Chapel but the world wars posed diplomatic problems for the studio and undoubtedly lessened its New Zealand market.

Presbyterian churches in Canterbury hold no nineteenth-century stained glass windows and this denomination may have discouraged this form of decoration

in its churches following a general attitude held in Scotland.³⁸ There are 65 twentieth-century stained glass windows in Presbyterian churches or 10% of the total windows in Canterbury and only 11 studios are represented. Applications to install windows were made by donors to the Session committee of each church concerned which decided on the matter. Most of the churches with stained glass have a small number of windows with the exception of St David's at Cave, Chalmers in Timaru and Knox in Waimate. Significantly these churches are in South Canterbury closest to Otago, where in the Presbyterian heartland of New Zealand, large cycles of stained glass can be observed in churches.

Canterbury Presbyterians have patronised the Dunedin studios of John Brock, Miller Studios and R.H. Fraser more than any other denomination. Roy Miller was a well-known Presbyterian elder in Dunedin which probably influenced donors. This denomination also patronised Leslie Taylor and Graham Stewart of Christchurch. The only identified, non-New Zealand windows are by Hubert Hendrie, Powell's, Arnold Robinson and attributed to Mathieson & Gibson.³⁹

The Methodist Church in Canterbury has installed only 23 windows and this denomination may similarly have discouraged the installation of stained glass in the nineteenth century but its churches today are still relatively bare of decoration and art works. All of the Canterbury, Methodist, stained glass windows were executed in Christchurch or Dunedin in the twentieth century except for the four windows in St Alban's, Merivale; *Christ Raising Jairus's Daughter / Christ and the Children* and *Grisaille* (B207-B209) of 1875 by Lavers, Barraud & Westlake and *St Luke* (B210) by an unknown studio.

³⁸ No statements of nineteenth-century, Presbyterian policy on this issue in New Zealand have been found by the author and little systematic research on stained glass in Scotland (let alone enquiry into the impetus behind its installation) have been undertaken. However John Gifford makes the interesting observation that 'STAINED GLASS was frowned on by Presbyterians until the late C19 [sic]' in *The Buildings of Scotland: Fife* (Harmondsworth, 1988), 39.

³⁹ See A5 (Vol. I), C215, C216, C36-C49 (Vol. II).

There is surprisingly little Australian stained glass, however a few donors of Australian birth did order windows from Australian studios.⁴⁰ The Catholic Church patronised Australian artists slightly more than the Anglicans did but no more than the Presbyterians.

The average amount of time to pass from the death of the person commemorated to installation of a memorial window has been approximately two and a half years but there have been wide divergences from this. For example *St Francis of Assisi* (A75, Plate 75) was installed in St Stephen's, Peel Forest 41 and 29 years after the people commemorated had died.

Most stained glass windows in Canterbury were obtained by the same process which was more complex if the work was obtained from overseas. The donor would send for a sketch design or selection of designs and estimate of the total cost of a window. The design would be discussed and submitted to Church authorities if necessary for approval. Assuming no major changes were required to be made to the design, it would be returned to the studio with the order. An importation licence would be applied for in New Zealand if required and the window would then be executed and packed and transported in a case. The window would be installed and dedicated usually on a Sunday or an auspicious date such as Anzac Day in the case of war memorials. The church then took over responsibility for the window and it became property gifted to it. Payment would be arranged either during execution or on delivery and any importation duty would be paid in New Zealand. There were additional costs of packing, cases, glazing bars, freight to docks, shipping, freight on arrival, installation and insurance in transit and in situ and protective screens.

It has been possible to discover the cost of approximately one-third of all windows and from these figures general conclusions can be drawn. The cost of stained glass was estimated by studios at a price per square foot but divergences

⁴⁰ See C82, C84, C293 (Vol. II).

did occur according to the amount of work which went into a window such as detailed acid-etching. A window could be cheaper if it involved areas of unpainted glass as with *Insigne of the 1st Canterbury Regiment* (A47, Plate 47) and *The Archangel Michael* (A48, Plate 48) in Christchurch Boys' High School unless the glass used was of exceptional quality such as Prior's Slab. The only identified nineteenth-century rate is that of Heaton, Butler & Bayne which, in 1871, charged 26s. per square foot.⁴¹ Powell's charged £5 per square foot in the early 1930s and £6 in the late 1930s. In 1976 Miller Studios charged \$80-\$85 per square foot and in 1980 charged \$125.⁴²

The price of a stained glass window rose after the first and second world wars. These jumps were probably due to the fact that demand was higher because of war memorials and there were shortages of materials as non-essential production almost ceased during the wars.

Not enough documentation remains to clearly indicate whether an A section window cost relatively the same as a lesser work of art. The indication is that New Zealand-executed windows generally cost *slightly* less than overseas works which is not surprising given that British studios were keen to keep overseas markets even though the extra costs of freight and insurance may have deterred some clients.

Ministers often undertook the ordering on a parishioner's behalf and occasionally a lawyer ordered for a client or relatives and colleagues overseas assisted. Later on importation agents, such as W.G. Douglas & Son in Auckland, which handled Powell's business in New Zealand, arranged the ordering, payment and shipping.

In total 491 (72%) of the stained glass windows in Canterbury were imported; 150 (31%) of these in the nineteenth century and 341 (69%) in the twentieth century. Importation of stained glass windows was heavy in 1900s and

⁴¹ See A51 (Vol. I) in Holy Trinity, Lyttelton.

⁴² See A75 (Vol. I), B19, C144, C268 (Vol. II).

remained high through the 1930s but it dropped to 50% in the 1940s and slumped in the 1950s to 20%. It rose to 52% in the 1960s and dropped to zero in the 1980s.

The process of ordering a window was sped up by the opening, on 21 February 1876, of a telegraph cable to Australia and from there to Britain.⁴³ The order could be given to proceed and although most designs were returned to the studio if the window was to a common design or ordered from a catalogue, the studio would have a copy and a cartoon from an earlier commission to make a start from. The individual commemorative inscription could be executed last.⁴⁴ Some windows were undoubtedly 'in stock' already such as *Christ The Sower / The Good Shepherd* (B20, Plate 87), in the Church of the Holy Trinity, Avonside.⁴⁵ The records of the Powell, Hardman and Lowndes & Drury studios for example reveal that they were very skilled at export, freighting and shipping procedures and this assessment could probably be made of other firms which exported their windows. A few donors on holiday or business in England oversaw the process there but with a consequent lack of consultation in New Zealand.

Delays could occur and donors occasionally requested changes to designs or changes were required before a faculty could be issued. Occasionally it took time to raise the money needed, especially if the window planned was large and it was a parish memorial. The most protracted delay (about 12 years) which almost resulted in litigation, due to dissatisfaction on the part of the committee overseeing the commission and resultant annoyance of the designer, was that of *The Service of Humanity* (A17) by Martin Travers for the Great Hall of the Christchurch Arts Centre.⁴⁶

⁴³ Howard Robinson, *A History of the Post Office in New Zealand* (Wellington, 1964), 156.

⁴⁴ The design for C99 in St Kentigerns' Kaituna Valley was not returned to Heaton, Butler & Bayne but this does not appear to have delayed the execution of the window. However this design may have been a copy because this studio mass-produced its work.

⁴⁵ See also B192 (Vol. II), in Holy Trinity, Lyttelton.

⁴⁶ See also A4 (Vol. I), C144, C219 (Vol. II).

In the nineteenth century shipping times played an important part when it could take a vessel three months to reach New Zealand but some faster mail steamer times were logged. In the twentieth century delay was caused by war embargoes, danger from attack and cancellation of non-essential cargo.⁴⁷ There was a general trend to wait until hostilities were over before war memorials were erected.

There is no evidence of any windows being air-freighted but Kenneth Bunton sent designs and cartoons by airmail from England to Roy Miller in Dunedin and occasionally other designers sent their designs by air if time was of the essence. Dealing with a designer and executant overseas caused great difficulty due to illness or lack of communication in several cases and resulted in large amounts of correspondence and organisation to resolve the situation.⁴⁸

However the greatest area of difficulty encountered by donors was that of import restrictions and duty which the New Zealand Government enforced and levied at various periods. During the 1960s and 1970s donors experienced difficulty in obtaining an import licence for windows and as a consequence the work was usually delayed.⁴⁹

The correspondence, import licensing documents and import statistics reveal little knowledge about stained glass and an inability to see windows as 'works of art' on the part of the Department of Customs. Yet by denying or granting licences it arbitrated on aesthetic matters. The last window imported from overseas into Canterbury was *St Andrew* (B198) of 1974 by the Chapel Studio, in St Mary's, Merivale. W.A. Sutton planned to have *The Transfiguration* (B49, Plate 100) executed by the same studio for Christ Church Cathedral, however it

⁴⁷ See A10 (Vol. I), B56, C268 (Vol. II).

⁴⁸ For example A3, A17, A49 (Vol. I), C181 (Vol. II).

⁴⁹ For example A32 (Vol. I), B119, C91, C92 (Vol. II). For further discussion by the author about the influence of restrictive importation policies on New Zealand stained glass as a whole see the *New Zealand Listener* (19 Sept. 1987), 51-52.

was executed not in the style he wished but by Miller Studios of Dunedin which quite understandably had a different house style. The designer was faced with great ignorance on the part of the cathedral chapter about aesthetic matters which had proposed to put the execution 'up for tender' and almost chose the lowest bidder. So frustrating was this commission for the donor and the designer that Sutton personally printed an account of the affair.⁵⁰

⁵⁰ See W.A. Sutton, *The Scott Memorial Windows, Christchurch Cathedral* (Christchurch, 1983).

CHAPTER 9.

ICONOGRAPHY.

The iconography of stained glass windows in Canterbury is rich and while commemoration and patronage have to a great extent determined the imagery of a window there have been other powerful influences. It is prudent to point out that the majority of works, being ecclesiastical, serve several purposes. Apart from being commemorative, these have been used also as religious propaganda, probably because of the very appealing nature of stained glass windows, and have presented possibly the most commonly viewed representation of Christ in Canterbury. By examining the type of imagery, most popular, iconographic sources, the marked differences between denominations, the use of symbolism, portraiture, New Zealand imagery and changes in usage, a great deal about the religious background and social life of Cantabrians is revealed.

It is important to establish initially that the majority of Canterbury windows are single-light and depict one figure. If a window has more than one light, usually the subjects depicted are related to each other, or one scene is spread across the lights. Predellas have seldom have been used but where this device is employed it relates to the main subject of the window. Tracery, which is more common, is usually filled with decorative motifs or religious symbols such as the IHS monogram or seraphim and cherubim for they have wings and no bodies and can be designed to fit any shaped space.¹

¹ Approximately 50% of windows are one-light, 25% are two-light and 20% are three-light. There are few four or five-light windows and only one six-light work. Tracery filled with stained glass accompanies 110 windows but there are only 37 predella scenes and only seven rose windows.

As the ecclesiastical stained glass in Canterbury is all found in buildings which belong to the Christian faith not surprisingly, nearly two-thirds of the total number of windows depict the life of Christ. The theme most popular is *The Good Shepherd*, a reflection of the crucial economic importance of sheep-farming to the foundation and development of Canterbury. Twice as many windows depicting this were installed in rural churches than in Christchurch. The other subjects which have been chosen most often are *Christ and the Children*, *St Mary BV and the Christ-Child*, *The Light of the World* and the appearances of the Risen Christ.

Saints make up the second largest group, *St Mary BV* being depicted most often. *St Mary Magdalene*, *St John the Baptist*, *St Joseph* and *St George* are also depicted more frequently than others. The apostles are the third largest group represented and *The Archangel Michael* was also popular.

A host of 77 different saints, including apostles, are depicted and often in a church named after that particular individual. The saints are European; predominantly English, Italian, Irish, Roman, Scottish and French figures from early Christian times to the nineteenth century. *St Peter Chanel*, though of French birth is also considered to be a saint of the Pacific.

The favourite images presented are primarily those of comfort, strength and confirmation of faith largely through New Testament subjects. Scenes of violence and suffering are confined almost exclusively to those of Christ's Passion. Scenes from Christ's Life are portrayed in large cycles only in St Mary's, Timaru and the St John of God Hospital Chapel at Oaklands.

The dominant figure in a window is male in approximately 80% of cases reflecting the patriarchal character of the orthodox Christian religion. Furthermore the image of God presented most is of a blond, pale-skinned man. Despite the frequent depiction of St Mary BV and many female saints there is no sense of God having both female and male attributes as some Christian theologians as well as laity openly believe today. The windows in Canterbury therefore can be

considered as largely Caucasian, gender-stereotypical, conventional depictions of, at its most recent, a comfortable, nineteenth-century version of God, stories from the Bible and family life. Scenes of a sentimentalised, sweet-faced 'English' Christ came to dominate many ordinary, mass-produced windows well into the twentieth-century.

A few windows challenge this somewhat. Abstract windows such as Philip Truitt's untitled works for St Thomas's, Fendalton (A43 and A44), allow the viewer to meditate upon the unseen. Two works show pioneer men and women caring for children; *Abraham, Moses and Ruth* (A60, Plate 60), by Brian Thomas of 1966 in All Saints', Sumner and *The Good Shepherd* (A71, Plate 71), by Frederick Cole of 1958 in St Luke's, Hinds. The portrayal of an assertive, Middle-Eastern Christ in the latter window is arresting. Several farmers appear in windows but completely lacking are images of contemporary women (other than nurses), religious leaders, women workers and late-twentieth-century life in general.

Some other subjects are noticeably absent or scarce. God the Father is depicted in human form only in St Augustine's, Cashmere (A3, Plate 3) and in the St John of God Hospital Chapel (B227). There are few apocryphal and Old Testament figures and no scenes of hell, damnation or Judgement Day. The Devil is depicted in only three windows and in each he is being bound by the Archangel Michael and rendered harmless.² Although the Christian Church in Victorian times was less superstitious and less concerned with the Devil and damnation than the medieval church, Victorian stained glass windows installed in England do depict these themes and their absence in Canterbury is noteworthy. Perhaps it reflected the optimism of new colonists who had left behind metropolitan over-population and pollution.

² See B188, C244, C268 (Vol. II).

There are numerous dragons and serpents which symbolise evil but these are always depicted as vanquished by St George or the Archangel Michael. In the same spirit violent suppression of a hydra by soldiers is depicted in *The Service of Humanity* (A17, Plate 17) in the Great Hall of the Christchurch Arts Centre (formerly part of the Canterbury University College). The medieval motif of a demon weighed against a human soul in scales held by the Archangel Michael appears only twice in *St Mary BV and the Christ-Child* (A74, Plate 74), in St Stephen's, Peel Forest, and in *The Crucifixion / The Risen Christ* (C135, Plate 91), in St John's, Rangiora.

Some unusual subjects have been chosen such as *Masonic Symbols in a Landscape* (B29) in the Sign of the Takahe, *The Grave of William B.D. Wilson* (B111) accompanied by *A View of Edinburgh Castle* (B112) in Christ's College Chapel, chosen because they have relevance to the people commemorated and the donors.

The denomination of a church (and therefore that of the commemorated and donor), has determined iconography significantly. Some symbols which appear in windows with specific meaning to one denomination are found obviously only in churches belonging to it, for example the Roman Catholic Sacred Monogram of St Mary BV and the Burning Bush in Presbyterian buildings.

Apart from the use of different symbols there is a strong sense of demarcation both in the wider use of iconography and the origin of windows among denominations. The Anglican Church has dominated the installation of stained glass and has favoured windows depicting the Apostles and New Testament subjects. In direct contrast the Roman Catholic Church has chosen generally cycles of saints in one building. This has contributed a rich variety of figures depicted from the Bible and subsequent Church history. Little-known saints are included such as *St Mechtildes*, *St Stanislas Kostka*, *St Germaine of Pibrac* and *St Isidore* (the latter two being a shepherdess and farm worker and therefore of great

relevance to a rural community). The articles of Catholic Faith and martyrology are depicted uniquely in Catholic churches and because of the particular veneration accorded St Mary BV she is depicted with greater frequency.

These windows reflect the rich continental European heritage of the Church, but in comparison with Anglican windows relatively little of the British or Irish background held by most of the Roman Catholic settlers in Canterbury. *St Brigid* and *St Patrick* appear several times but *St Ita* and *St Columba (Colmcille)* only once each and there are no other 'folk' saints such as Brendan, Finnian and Gobnait.

Two windows which do reflect the French heritage of a minority of settlers are *St Germaine of Pibrac* (C173) in St Joseph's, Temuka (suggested perhaps by its founding French priest, Father Louis Fauvel) and *St Peter Chanel* (C291), in St Patrick's Waimate, although he has a dual role as a saint of the Pacific.

Neither *The Good Shepherd* nor the popular *The Light of the World* appears in Roman Catholic buildings. These must have been considered as 'Church of England' images which were occasionally borrowed by Presbyterians and Methodists. Conversely, windows depicting *The Sacred Heart of Christ* and *The Sacred Heart of St Mary BV* are found only in Roman Catholic buildings.

As discussed in Chapter 3 iconography has been borrowed from medieval and other pre-nineteenth-century stained glass.³ There were many other sources. A series of publications begun by Anna Jameson and continued by Lady Eastlake provided some idea as to the dress and pose of saints, religious orders and biblical figures.⁴ Books depicting events from the Bible such as Millais's *Parables of Our Lord*, Dalziels' *Bible Gallery*, and *The Miracles of Our Lord* were popular in the nineteenth century and would have provided source material.

³ For specific instances see Vol. I, Chap. 3, pp.30-31, 33-34 and Chap. 5, p.51.

⁴ See for example Anna Jameson, *Sacred and Legendary Art*, 2 vols. (London, 1870).

However direct borrowing from pictorial sources for windows in Anglican buildings has tended to be from English works of the Victorian period, predominantly Pre-Raphaelite paintings. Two works were utilised most. Numerous versions of Holman Hunt's *The Light of the World* (1851-53) (Keble College Chapel, Oxford) and Frederick Shields's *The Good Shepherd* (c. 1864) have been translated into stained glass for Canterbury. The engraving of these and other paintings made cheap reproductions available to both the public (which would influence donors) and to studios (which would influence designers).⁵ However the effect of *The Light of the World* was more direct, for the third version of this painting, executed between 1900 and 1904, toured New Zealand in April and May of 1906.⁶ It was exhibited in Christchurch and Timaru before being sent to Tasmania. The painting returned to Christchurch and was shown as part of the New Zealand International Exhibition from November 1906 to April 1907. Undoubtedly it became impressed upon the consciousness of Cantabrians; the majority of the windows of this subject date from after 1917 and are in rural churches.

Other versions of *The Good Shepherd* owe more to the painting of 1865 by William Dobson (1817-1898), and that by Sir Joseph Noel Paton (1821-1901) of about 1876 replicated for Queen Victoria (Osborne, Isle of Wight). This was a popular subject and another version of unknown date, which shows some Nazarene influence, was painted by Bernhard Plockhorst (1825-1907). In general the image was one ingrained in the public mind and stained glass artists appear to have

⁵ Engravings of *The Light of the World* were executed first in 1860. Information on reproductions of *The Good Shepherd* has proven difficult to trace. A drawing of it appears to have been executed originally for *Illustrations to Bunyan's Pilgrim's Progress* (London, 1864) according to W.H. Fredeman, *Pre-Raphaelitism* (Cambridge, Mass, 1965), 301. *Illustrations* is a rare book and a copy of it has not been found by Fiona Ciaran. Manchester City Art Gallery holds an oil painting of *The Good Shepherd* by Shields of unknown date (presumably based on the earlier illustration) but has no knowledge of probable date or provenance according to Sandra Martin, Acting Keeper, in a letter to Fiona Ciaran of 22 April 1992. For evidence of the further use of engravings in stained glass design see A42 (Vol. I) and C152 (Vol. II).

⁶ This tour is entertainingly documented by Jeremy Maas in *Holman Hunt & The Light of the World* (London, 1984), 164-80. The third version of the painting, which was the one that toured, now hangs in St Paul's Cathedral, London.

borrowed elements freely from various paintings to create their own Good Shepherds.

G.F. Watts's painting, *Sir Galahad* of 1862 (private collection, London), in reverse is the basis for the left light of C270 in St Augustine's, Waimate. Burne-Jones's tapestry *The Star of Bethlehem* of 1887 (Exeter College, Oxford), influenced the design of *The Adoration of the Christ-Child* (A73, Plate 73) in the Church of the Holy Innocents, Mount Peel. The motif of an angel holding an orb in the central light of *Christ as the Supreme Angel* (A83, Plate 83), is certainly borrowed from Burne-Jones's gouache, *The Days of Creation* of 1872-78 (The Fogg Art Gallery, Cambridge, Massachusetts), which was in turn a development of a stained glass design executed by him in 1870 for All Saints', Middleton Cheney, Northamptonshire.

The image of Hope chained in prison which is depicted in *St Mary BV and the Christ-Child* (A69, Plate 69), by Joseph Nuttgens in St Mary's, Geraldine is certainly inspired by a window by Karl Parsons which was probably influenced by Burne-Jones's 1871 painting of *Spes* (now in the Dunedin Public Art Gallery).⁷ The figure of *Hope* (B199) in St Mary's, Merivale may have been based on Burne-Jones's painting *Hesperus, the Evening Star* of 1870 (private collection, England), or Sir Joseph Noel Paton's *De Profundis* of 1890-93 (location unknown).

The treatment of drapery and figures in paintings by Burne-Jones, E.J. Poynter and Henry Holiday influenced that in stained glass generally in the Victorian era (this influence can be seen in many Canterbury windows), and all three designed for the medium.⁸

Pictorial sources from the Italian High Renaissance have been used mostly but not exclusively for windows in Roman Catholic churches. Works by Raphael

⁷ For further discussion see A69 (Vol. I).

⁸ See A51 in Holy Trinity, Lyttelton designed by Poynter (Vol. I) and William Morris Gallery, *Henry Holiday 1839-1927* (London, 1989).

have influenced many designs or been closely copied especially *St Michael* of 1518 (Louvre, Paris). *St Nicholas* (C107), in St Mary's, Makikihi, is a copy of the figure of that saint in *The Ansidei Madonna* of 1505 (National Gallery, London). The figures in reverse position from *The Marriage of The Virgin* of 1504 (Brera Gallery, Milan), feature in a window of that subject in the Cathedral of the Blessed Sacrament, Christchurch (B141). *The Last Supper* (B270) in St Mark's, Somerfield is a version of Leonardo Da Vinci's fresco (Sta Maria della Grazie, Milan).

The grandeur of Baroque paintings also appealed to Roman Catholic taste. The designers of numerous of the 39 F.X. Zettler & Co. windows in the St John of God Hospital Chapel (which form an impressive group within their architectural setting), appear to have been inspired by the Baroque Movement and particularly by the style of Guido Reni. *The Scourging of Christ* (B249) is a reworking of Reni's *The Flagellation of Christ* 1640-2 (Pinacoteca Nazionale, Bologna). His *Crucifixion (Capuchins)* of 1617-18 (Pinacoteca Nazionale, Bologna), probably influenced the treatment of *The Crucifixion* (B230) in this chapel and two other Canterbury windows of this subject, all by the Zettler studio.⁹ *Christ Crowned with Thorns* (C110), from the former St Joseph's, Morven is based closely on *Ecce Homo* (Gemäldegalerie, Dresden), of 1636-37 also by Reni.

Sculpture has also been pressed into the service of stained glass design. Michelangelo's *Pieta* of 1498-1500 (St Peter's, Rome), is the basis for the central light of *Saint Mary BV Holding the Dead Christ* (A67, Plate 67) in the Church of the Holy Passion, Amberley. Other sculptures executed by Michelangelo for the Medici tombs in 1519-34 (S. Lorenzo, Florence), are models for figures in the upper portions of *The Service of Humanity* (A17). Donatello's *St George* of 1415-17 (Bargello, Florence), was the source for that figure in B103 in Christ's College

⁹ See also C3 and C239.

Chapel. Romanesque tympanum sculpture of the seated Christ provide some basis for the image of God the Father in A3 in St Augustine's, Cashmere.

Works by Dürer and Murillo have also been reinterpreted.¹⁰ Aside from academic and celebrated famous paintings, the work of European, nineteenth and twentieth-century 'religious painters' was often a general source for windows. It has proven difficult to find much reliable art-historical information about the works of these artists.¹¹ However sentimentalised paintings by Heinrich Hofmann (1824-1911), Bernhard Plockhorst and Ary Scheffer (1795-1858) were well-known because mass-produced prints were in books and on Sunday School walls in New Zealand. Hofmann's painting, *The Saviour* (of unknown date), was the basis for *The Risen Christ* (B259) in St Andrew's, Redcliffs. Popular depictions such as those printed on devotional 'holy pictures' were the sources for windows of *The Divine Infant of Prague* and *Our Lady of Fatima*.¹²

Portraiture occurs in only a few instances and this may have been viewed as hubristic and not encouraged by churches or too expensive because it involved special expertise and took longer to reproduce the face rather than working from a stock cartoon. The examples in Canterbury were taken from photographs and works of art and fit in with a tradition of similar practices in nineteenth and twentieth-century British stained glass.¹³ Recognisable figures from British history

¹⁰ See for example B179, B230, C6 (Vol. II).

¹¹ This is another area in which research needs to be undertaken. Helene Weiss discusses the use of prints of popular paintings as the basis for the designs of some North American windows in 'Those Old, Familiar Faces.' *Stained Glass [US]* 86, no. 3 (1991), 204-7, 216-18. Little research has been carried out on iconographic sources for nineteenth and twentieth-century stained glass in general, however an exhaustive examination of the eclectic sources mined by Irish stained glass artist Harry Clarke is given by Nicola Gordon Bowe in *The Life and Work of Harry Clarke* (Dublin, 1989).

¹² A general source may have been *Goffine's Devout Instructions on the Epistles and Gospels* (New York, 1896). *The Annunciation to the Shepherds* reproduced on p.39 is similar to the predella scene of c. 1904-5 in C191 in St Mary's, Timaru (Vol. II). Earlier publications may have been available with the same prints and would have provided a reference source for studios.

¹³ Little research has been achieved in this area either but Rodney Hubbuck, 'Curiosities in English Stained Glass 1837-1914.' *Journal of the British Society of Master Glass Painters* 17, no. 2 (1978-79), 57-64, provides an interesting selection of examples.

along with Bishop Selwyn and an unidentified Maori chief are depicted on a grand scale in *The Service of Humanity* (A17) in the Christchurch Arts Centre.¹⁴

Some saints are represented by portraits and while a few are after works of art many are from popular representations in devotional texts. The face and pose of *St Teresa of Lisieux* are after the portrait by her sister, Celine, executed in 1912. The faces of *St Peter Chanel*, *St Vincent de Paul* and *St Alphonsus Liguori* are taken from contemporary paintings of them. A portrait of the Venerable Revd Mother Mary McCaulay (so titled as she is under consideration for canonisation), was submitted to John Hardman & Co. when it executed *St Mary BV* (B147) for St Mary's Convent Chapel in Christchurch City. The Revd Mother is depicted as herself in the window although the work does not commemorate her directly.¹⁵

Portraits of the person commemorated representing another figure can be observed. The Revd Mother Edith Mellish, the foundress of the Community of the Sacred Name Convent, appears as *St Brigid* (A11, Plate 11) in the convent chapel. James Dennistoun is *St George* (A74, Plate 74) in St Stephen's, Peel Forest. Photographs are known to have been sent to the studios for the execution of these two windows.

Probable portraits (because of the strikingly unusual faces), are those of Reginald and John Williams as the knights representing *Faith and Hope* (A69, Plate 69) in St Mary's, Geraldine and Anthony Rendle as *St George* (C10) in St Stephen's, Ashburton. In each case the attributes of the subject chosen are translated to the person commemorated. The men are depicted as warriors underlining their war hero status. Mother Edith is linked with St Brigid, a learned woman, and the foundress of the abbey at Kildare, Ireland.

¹⁴ The iconographic sources used by Travers are reproduced in the dedication brochure. See A17 (Vol. I) for a list of the figures.

¹⁵ The executants at Hardmans were instructed to 'Follow portrait for Nun's face & be sure dress is correct' [Birmingham Public Library (175/37/14) John Hardman & Co. Letterbook (3 October 1912), 450].

The woman depicted in Edwardian dress in *A Woman Reading to an Elderly Man* (the predella of B20, Plate 87), of 1910 in the Church of the Holy Trinity, Avonside is probably a portrait of Eva von Haast. The man may be meant to represent Sir Julius (her father who predeceased her), although the face does not correspond exactly with portraits of him. Janet Elworthy, who died aged nine, appears as a kneeling child in *Christ and the Children* (C35, Plate 88) in All Saints', Cave. This window was originally destined for St Mary's, Timaru and appears to have been found unsuitable. Family information suggests that the close likeness of Janet was found too painful to look upon.

There are a few portraits of commemorated people appearing in a window as themselves. There are inserted portrait 'busts' in the bases of two windows, that of Bishop Harper in *Christ as Alpha and Omega* (B100), in Christ's College Chapel, and Bishop Grimes in *A Pelican Feeding its Young* (B131), in the Cathedral of the Blessed Sacrament. Both men were connected closely with the buildings, the establishment of their faiths in Canterbury and by extension with the subjects of the windows.

No life models used by stained glass artists for any figures have been identified. However it is probable that many of the faces and figures in Arts and Crafts Movement stained glass windows were drawn from life. Certainly the faces in *St Peter and St Bartholomew* (A66, Plate 66) of 1915 in St Peter's, Upper Riccarton appear to be unconventional and it is known that Joseph Nuttgens proposed to draw Adam and Eve from models for *The Ascending Christ* (A49, Plate 49) of 1957 in St Mary's, Halswell.

Symbolism associated with saints tends to be standardised and they usually hold an emblem or object which may denote the manner of their death, a miraculous incident in their life or the group of which they are the patron saint. Such figures are meant to be recognised.

Extremely complex symbolism has tended to be used in Arts and Crafts Movement and some other twentieth-century stained glass. In particular works by Florence, Robert and Walter Camm, Joseph Nuttgens, Karl Parsons, Brian Thomas, Veronica Whall and William Wilson contain hosts of symbolic references. These are not only the objects held by the principal figures but details on clothing, foliage, background, borders and tracery which all have meaning but not necessarily religious significance.¹⁶ In particular the meaning associated with plants and colours played a large role in Veronica Whall's work. Descriptions by her of *Charity* (A35, Plate 35) in the Nurses' Memorial Chapel and *Christ as the Supreme Angel* (A83, Plate 83) in St Thomas's, Woodbury reveal the detailed research of iconography which she had made before designing the windows.

Victorian stained glass in Canterbury makes no overt reference to New Zealand in its iconography and the only early twentieth-century window which does is *Christ the Sower / The Good Shepherd* (B20, Plate 87), of 1910 by A.L. Moore in the Church of the Holy Trinity, Avonside. Its tracery displays the Austrian grant of arms of Sir Julius von Haast which incorporates a moa, a coastal New Zealand volcano under the Southern Cross and below these a miner.¹⁷ These images refer to von Haast's role as a pioneering geologist, explorer and founder of the Canterbury Museum with its superb collection of moa bones and ethnographic artifacts. Arts and Crafts Movement stained glass makes very little reference to New Zealand, one notable exception being the predella scene of Mitre Peak (A74, Plate 74), of 1922-23 in St Stephen's, Peel Forest.

New Zealand symbolism can be observed in imported post-World War II windows. Some of it is slightly fanciful as the tropical depiction of 'New Zealand' birds by Nuttgens in *The Ascending Christ* (A49, Plate 49) at Halswell.

¹⁶ See especially A53, A60, A69, A70, A74, A77, A79, A83 (Vol. I). Of particular note are the letters by Joseph Nuttgens and the Camm family about their commissions. See also A49, A54-A58, B195-B197, B206.

¹⁷ There are a few other instances of the depiction of personal heraldry in Canterbury stained glass windows. See, Vol. III, Appendix 8, Subject index, pp.58-66.

A mature and assured working of New Zealand iconography into the traditions of European stained glass is represented by several windows which have great meaning for local congregations. Assistance from New Zealanders made sure that the details were accurate and *Abraham, Moses and Ruth* (A60, Plate 60) of 1966 in All Saints', Sumner is a good example. It was designed by Brian Thomas and depicts in the predella a pioneer family, and above the main scene, a New Zealand seascape. *The Benedicte Canticle* (C180), in St Mary's Timaru executed by Powell's in 1953 is based in part on drawings by South Canterbury artist Esther Hope (1885-1975).¹⁸

New Zealand studios have made great use of local iconography mostly after World War II which reflects, in part, the country forging its own artistic identity. Two Miller Studio windows are extremely effective. *Sir Gawain and New Zealand Servicemen* (A79, Plate 79) in Timaru Boys' High School includes South Canterbury landscape, New Zealand men and heraldry as well as Classical, mythic figures. *St Francis of Assisi* (A75, Plate 75), in St Stephen's, Peel Forest, is surrounded by native flora and birds.

The Good Shepherd still proved popular but was relocated in a recognisably New Zealand setting such as *The Good Shepherd in a Canterbury Landscape* (B28), in St James's Cashmere executed in 1960 by Leslie Taylor of Christchurch. The landscape depicted faithfully in *The Good Shepherd in the Kaituna Valley* (C99) by Heaton, Butler & Bayne in St Kentigern's, Kaituna Valley was probably replicated from a photograph.¹⁹

Maori are depicted only in *The Saviour of the World* (B6) in St John's, Addington by John Brock and *The Service of Humanity* (A17) by Martin Travers in the Christchurch Arts Centre. The latter window was vandalised several times in the 1970s as Bishop Selwyn appears to some to be condescending to the Maori

¹⁸ See also C183 also in St Mary's by L.C. Evetts.

¹⁹ See also A71 in St Luke, Hinds (Vol. I).

chief.²⁰ There is an unfortunate and controversial depiction of the Devil as dark-skinned in three windows of *The Archangel Michael Defeating the Devil* (B188, C244 and C268).

There are only two figures from literature other than the Bible and hagiography; *Sir Galahad* and *Sir Gawain*. *Sir Galahad* (C270) in St Augustine's, Waimate, executed in 1925 by Morris & Co. reflects the deep interest which Sir Edward Burne-Jones and William Morris had in Arthurian legends. *Sir Gawain* (A79, Plate 79) of 1954-55 at Timaru Boys' High School, a character from Alfred, Lord Tennyson's *Morte D'Arthur*, underlines the chivalric ideals which the boys are meant to emulate. Only two windows represent interpretations of hymns, 'Let All the World Sing' (A33, Plate 33) of about 1954 in Christ's College Chapel, chosen because it was the favourite hymn of the commemorated and the 'Benedicte Cantic' (C180) of 1953 in St Mary's, Timaru because it represents the affinity for the land felt by the pioneer Rhodes family.

It is probable that the subjects and symbolism of most windows were chosen by the donors with personal reference to the commemorated. Some known examples are favourite flowers in *St Brigid* (A11, Plate 11) and *St Barnabas* (A12, Plate 12) in the Community of the Sacred Name Chapel and Mitre Peak for a mountaineer in *St Mary BV and the Christ-Child* (A74, Plate 74) at St Stephen's, Peel Forest,

Attributes, favourite saints and Bible stories have been popular and occasionally the commemorated has the same name as the saint depicted. However most often the subject chosen bears some deeper significance than a name-saint. Some diverse examples are; *Christ Walking on the Water* (A41, Plate 41) from the Barbadoes Street Cemetery Chapel which commemorates a person who drowned, *The Life of Dorcas* (A51, Plate 51) in the Church of the Holy Trinity, Lyttelton for a benevolent woman, *The Disbelief of St Thomas* (B65) in St Michael and All

²⁰ Other instances of iconoclasm are outlined in Vol. I, Chap. 11, pp.118-19.

Angels', Christchurch City, because the commemorated died on St Thomas's day and *St Cecilia* (B177) in St Barnabas's, Fendalton, patron saint of music, for a pianist.

War memorial windows exhibit a special use of iconography. *Saint George* and *The Archangel Michael* dressed as knights were very popular. *Sir Gawain*, *Sir Galahad* and *Sir Guy de Brienne* (the latter is not a literary figure), are depicted also.²¹ They underscore the sense of the nobility of sacrifice, with allegorical figures representing mostly virtues, and the triumph of good over evil. The concept of a heavenly reward occurs in a few examples of *Christ Giving The Crown of Life*. As a war memorial, *The Service of Humanity* (A17) in the Christchurch Arts Centre, is unusual in that the Mount of Humanity forms the coastal outline of Great Britain and underlines New Zealand's close ties with it in the past.²²

The depiction of figures in the majority of Canterbury's windows is conservative in style. The convention is to portray the figure holding an emblem or with an identifying inscription in front of a diapered curtain which obviates the need for landscape and perspective. This can be observed for example in the cycle of apostles by Heaton, Butler & Bayne in St Michael and All Angels', Christchurch City (B78-B86). A saint is usually denoted by a halo, Christ's nimbus is red or cruciform and St Mary BV's blue.

Costume is usually either heavily patterned, vaguely classical robes as worn in *The Story Of Dorcas* (A51) in the Church of the Holy Trinity, Lyttelton or medievalised garments (a consequence of the Gothic Revival), such as those displayed in *The Corporal Works of Mercy* (A9) in St Michael and All Angels',

²¹ No evidence could be found to prove that Sir Guy de Brienne existed in history either. The Brienne family did exist in the Crusader era but the Christian name was probably chosen to reflect that of the person commemorated, Guy Spencer Bryan-Brown.

²² A selection of war memorial windows in New Zealand is given superficial coverage throughout by Jock Phillips and Chris Maclean in *The Sorrow and the Pride; New Zealand War Memorials* (Wellington, 1990).

Christchurch City. Often an extraordinary mixture of both styles is found in one window, and one of the most outstanding examples is the scene of *Christ Being Thanked by a Man* (B39) in Christ Church Anglican Cathedral which shows a classically garbed Christ among medieval folk. Strict authenticity of dress is well represented in *The Service of Humanity* (A17) and historical accuracy has been observed when depicting Roman and twentieth-century soldiers, nurses, nuns, Christian and Jewish clergy, and medieval knights in other windows.

English windows have tended to depict the Holy Land as an anglicised, pastoral, verdant landscape but classical or European medieval buildings have been portrayed. In *The Maries at the Empty Tomb* (C196) in St Mary's, Timaru the New Testament scene takes place before an exquisitely drawn medieval townscape. In direct contrast the Dunedin studios of Miller's, John Brock and Robert Fraser depicted for the most part Middle-Eastern buildings and landscape in biblical windows.

Interiors and furnishings depicted are also either classical, medievalised or again a mixture of both in one window. *The Annunciation* (C187) in St Mary's, Timaru has an ornately carved, medievalised *prie-dieu* in a semi-classical setting. Although pioneers and farmers are portrayed in ecclesiastical or secular windows, such windows use little Victorian or twentieth-century imagery except in the depiction of furniture and dress. Some items of everyday use such as toys and tools are shown but they are confined mostly to two windows only, *The Good Shepherd with a Pioneer Family* (A71) of 1958 in St Luke's, Hinds and *Abraham, Moses and Ruth* (A60) of 1966 in All Saints', Sumner.²³

Canopy-work above a figure and a plinth below were used in the Victorian era extensively and denoted niches within which the figures were placed, probably

²³ The collection of objects associated with the commemorated as used in A60 (Vol. I) was a feature of Brian Thomas's work. A similar motif can be seen in a cartoon by Thomas in the Ely Stained Glass Museum for a window commemorating Sir Harold Graham-Hodgson the radiologist, in St Laurence's, Tidmarsh, Berks.

in imitation of Gothic sculpture. These stayed as space fillers in some imported and locally executed windows of lesser merit well into the twentieth century, such as *Christ the Sower / The Good Shepherd* (B20, Plate 87) of 1910, and *A Dying Knight* (B14, Plate 94) of about 1918-19, both in the Church of the Holy Trinity, Avonside. Departures from these conventions occur in Arts and Crafts Movement and some other twentieth-century works which have naturalistic borders, historically accurate dress and an innovative treatment of inscriptions.²⁴

A general pattern of installation in churches has occurred with particular subjects reserved for specific liturgical positions. The altar or east sanctuary window, being in the most sacred part of the church and the focal point of worship, would usually be filled first. Sanctuary windows in Canterbury tend to portray Christ as do windows throughout New Zealand. The west end is also a commanding position for a stained glass window.

The iconography depicted in New Zealand-executed stained glass since 1970, throughout this country, differs markedly from contemporary British work. While traditional subjects (The Life of Christ and various saints), are still popular in both countries for religious windows, landscape or modern items found in the background, borders or predellas are those rooted in either culture only. For example Jane Gray and Lawrence Lee have depicted English flowers and landscapes in celebration of the English countryside. On the whole British ecclesiastical and secular work has become far more adventurous with a greater trend towards abstraction.

²⁴ See Vol. I, Chap. 4, pp.43-44 for discussion of Arts and Crafts Movement windows.

CHAPTER 10.

SIGNATURES AND INSCRIPTIONS.

For the historian of stained glass one of the most vital parts of a window to find is a signature or rebus and it is with a sense of gratitude that a date is sometimes found to accompany it. Signatures are not always apparent on first viewing especially if the window is installed at height and the first, higher signature on *Christ The Sower / The Good Shepherd* (B20, Plate 87), in the Church of the Holy Trinity, Avonside would probably not have been discovered even with binocular if the author had not had the chance to examine it by scaffolding.¹

To many the fact that windows can be signed comes as a surprise and underscores the difficulty which people generally have in viewing stained glass windows as works of art painted by artists.

A signature or rebus is found mostly in the bottom right in a one-light window or in the same position in the right light in a multi-light work. If the signature is further up the window it indicates that it was 'in stock' because an extra base may have been added to fill the window aperture. This is what must have occurred with the fabrication of *The Good Samaritan* (B192), in the Church of the Holy Trinity, Lyttelton. Two signatures are found on *Christ The Sower / The Good Shepherd* (B20), discussed above because the predella was added to an already finished window.. Occasionally the signature will be found in an unusual and self-conscious position such as a scroll end in the work of Curtis, Ward & Hughes which may indicate that the studio was proud of its work.

¹ A signature or rebus appears on 267 (38%) of all Canterbury windows but 415 (61%) of all windows have neither and only 58 (9%) of windows are dated. While only 48 windows are both signed and dated a small number have a signature, rebus and a date. See Vol. III, Appendix 9, Table 3, p.68.

Studios did not always sign their windows. For example Clayton & Bell signed none of its Canterbury works.² Some signatures and rebuses may have been covered by sills because often measurements sent to the studio were slightly inaccurate and the window was too big for the aperture. This is shown by the fact that in many windows the borders are cut off by mullions or the base inscription is barely above the sill. A number of Powell's rebuses are partially obscured and some signatures are hidden by glazing bars or have been damaged by vandalism.³

The practice of signing Victorian windows appears to have been adopted mostly after 1870 but two earlier Canterbury works are signed. Alexander Gibbs signed *The Risen Christ* (A50, Plate 50), in the Church of the Holy Trinity, Lyttelton and William Warrington signed and dated *Angels Carrying a Child to Heaven* (A42, Plate 42), for the former Barbadoes Street Cemetery Chapel.

Most signatures are in capitals for legibility but some are in cursive script such as that of Heaton, Butler & Bayne. Occasionally the usual word order was not observed as in *Faith* (C74), in St Matthew's, Fernside which is signed LAVERS WESTLAKE & BARRAUD.

Leslie Taylor, L.C. Evetts, Cox, Sons, Buckley & Co., Curtis, Ward & Hughes, and Lavers, Barraud & Westlake made a point of both signing and dating their work. The majority of signatures are horizontal but the latter two studios occasionally signed their windows vertically in the border.

For many studios signatures were a form of advertising and this would account for signatures in Canterbury (and the rest of New Zealand), generally being more precise and fulsome than those on windows in England from the same era and studios.⁴ Those of A.L. Moore and Joseph Nuttgens include a complete

² No other Clayton & Bell windows in New Zealand are signed but a small percentage of this studio's windows in England bear the rebus of a bell.

³ For example B39, B177, B179 (Vol. II).

⁴ This was observed by the author in England in 1990 and when assisting the Victoria & Albert Museum to compile a British stained glass artists' marks list in 1986.

postal address. The most complex and informative signatures are those from the Camm family of Smethwick which list the designers and executants, reflecting the co-operative nature of the studio. They are a godsend for the art-historian because rarely are the designer and executant jointly credited. Designer's or executant's initials alone seldom appear and *Christ Seated in Majesty* (A77, Plate 77), in St John's, Rangiora is a welcome exception for it bears the Powell's rebus and the initials of both the designer, Alf Fisher, and the glass painter, Paul Jeffries.⁵

Some rebuses reflect the studio's name such as that of Whitefriars (the more well-known name of Powell's in the twentieth century) or that of Chapel Studio. That of C.E. Kempe & Co. was modified when a new owner took over the studio and Powell's rebus was simplified to appear more modern. Other rebuses refer to the location of the studio (William Morris of Westminster and William Wilson) or an artist's name (M.C. Farrar-Bell).⁶

Occasionally a small drawing which is not a rebus has been employed. Stewart & Co. has depicted one of a man working on a window and another of an angel blowing a trumpet.⁷ A few Zettler windows display a red shield with a white bear climbing a branch and this is probably the personal badge of Anton Bernreiter who worked as a freelance designer for both F.X. Zettler & Co. and Mayer & Co. in Munich.⁸

Some signatures are large and obvious such as those on the windows in the Sign of the Takahe by Frederick Mash for Smith & Smith's of Christchurch and works by George-Nicolas Dufêtre of Grigny. Others are subtle, with some studios preferring to scratch the signature out of paint or into the glass, a process colloquially referred to as 'signing in light'. If the latter is in clear glass it can be

⁵ See also A17, A31, (Vol. I), B29, C15, C16, C32, C33, C34, C158, C160 (Vol. II).

⁶ For a list of specimen rebuses and an explanation of them see Vol. III, Appendix 2, pp.32-33.

⁷ See B145, B172, B259 (Vol. II).

⁸ This is the view held by Dr Elgin van Treeck-Vaassen of Munich explained in a letter to Fiona Ciaran on 10 March 1992.

difficult to discern which is perhaps the intent. For example *St Ann* (B197), in St Mary's, Merivale, has a signature scratched in the glass and it could be that the artist did not wish the signature to detract from the design in a small window.

The larger studios probably preferred their work to have a standard signature and for their workers to remain anonymous. John Brock, who worked briefly for Smith & Smith in Dunedin, and Leslie Taylor who worked for Bradley Bros in Christchurch, had to fight to sign their windows even though they were completely responsible for the designs and painting.⁹

In keeping with an established painterly tradition a few stained glass artists added Latin phrases to their signatures. A.L. Moore added 'Del et Pinxit' meaning 'drew and painted [this]'. L.C. Evetts and Alexander Gibbs appended 'fecit' meaning 'made [this]' and Frederick Mash used 'DEL' alone on occasion even though he certainly did paint his work.

Of the studios represented in Canterbury F.X. Zettler & Co. of Munich is unique in that the Catholic Art Gallery, H. Credginton & Co. in Melbourne (agents for Zettler in Australasia), were occasionally named in the signature probably as an advertisement.¹⁰

Only one window in a pair, or a few in a set may be signed and this appears to have been the case whether the building was glazed with stained glass in entirety from the same studio in one go, such as St Joseph's, Temuka, or over time which is probably what transpired at the St John of God Hospital Chapel.¹¹ Occasionally every window in a set is signed such as that in Sacred Heart, Timaru by Mathieson & Gibson (C252-C255).

⁹ According to a conversation with Leslie Taylor and the author on 3 May 1990 and Elaine Boucher (John Brock's daughter) with the author on 23 Aug. 1981.

¹⁰ See for example B238, B244 in the St John of God Hospital Chapel (Vol. II).

¹¹ For example B207-B209, C244-C246, C249-C251 (Vol. II).

The commemorative inscription is usually found along the window base. Texts can be part of this or in separate scrolls often held by angels or other figures in the window. Texts are predominantly biblical and from the King James version. Few non-biblical texts appear apart from the homilies, quotations from the apocryphal Book of Wisdom, Pope and Swift in the Canterbury Provincial Council Chambers.¹² The use of Latin quotations in some Christ's College Chapel windows reflects school tradition and that in *St Augustine and St Bede* (B101) is taken appropriately from Bede and the text in *The Faithful Centurion* (B107) is from Horace.

A few windows have a large number of scrolls with inscriptions, especially four by the Camm family in St Mary's, Merivale (A17, A74 [Plates 17 & 74], B195 and B196). While most commemorative windows were installed after the person's death a few inscriptions contain historic anomalies because the window was placed before the death of one of the people commemorated.¹³

The lettering displayed in windows from the 1860s and 1870s is often amateurish and, it is suspected, deliberately naive perhaps in imitation of medieval models. The calligraphy in *The Story of Dorcas* (A51, Plate 51) of 1871 by Powell's in the Church of the Holy Trinity, Lyttelton is a good example.

¹² See A47 (Vol. I) with a quotation from Sir Howard Kippenberger and C270 (Vol. II) with a quotation from Tennyson's *Morte D'Arthur*.

¹³ See B36, B196, C77 (Vol. II).

CHAPTER 11.

RELOCATED, VANDALISED AND DESTROYED WINDOWS.

While the enjoyable aspects of researching Canterbury's stained glass windows have included the opportunity to view them in picturesque country churches and appreciate them in their architectural settings, the distressing side has been the readily observable abuse and neglect with which windows have been treated.

Beginning with the least damaging treatment, the removal of stained glass windows at some point after they have been installed has occurred on a large scale. This is surprising given the weight and size of some works, structural risk to older works and the expense of removal and reinstallation.

Relocation of a window to another position in the same church has taken place for various reasons with differing results. The removal of *St Mary BV and the Christ-Child* (B277) by John Hardman & Co. from the east to the west of Our Lady Star of the Sea in Sumner, because the sanctuary was to be bricked over, resulted in the image being broken up across five lights which it was not designed for. *The Saviour of the World* (A30, Plate 30), of about 1868 and possibly by M. & A. O'Connor in Christ's College Chapel, was moved in about 1895 to make way for *Christ as Alpha and Omega* (B100), by Lavers & Westlake. The latter was considered to be a more important work because it commemorated Bishop Harper. Occasionally a window was moved to a more prominent position such as the present east window of the Church of the Good Shepherd in Phillipstown (B258).¹

¹ See also B115 and B210 (Vol. II).

The relocation of windows to a new church replacing an earlier building or to a new portion of the existing building has been more common.² The removal was often to an opening of the same size, but in some cases it was to a larger one so that extra pieces of glass have had to be added, such as those to the nave windows of St Augustine's, Cashmere. The close juxtaposition of two previously separate works in this church, *The Angel of the Resurrection* by Arnold Robinson (A4, Plate 4) and *The Good Woman* by Curtis, Ward & Hughes (B25), is unfortunate because they are executed in very different and incompatible styles. Occasionally when a new church was being built to replace an existing building with stained glass a selection of windows was donated to other churches.³

Some windows were discarded for other reasons. A five-light window depicting *The Crucified Christ*, executed by Powell's in about 1872 was judged inferior in 1910 by the vestry of St Michael and All Angels', Christchurch City and was replaced with another work. It is not known what happened to the tracery of the original window which depicted *Symbols of the Passion* and a large figure of *The Archangel Michael*. One light was donated to the first St Stephen's, Shirley but this suffered iconoclasm in the 1950s, because the image of Christ crucified was considered offensive by some parishioners. Four lights were given to the Community of the Sacred Name Chapel and are now separate works, A13 to A16. In effect St Michael's gave away one of its best windows.

Another window suffered rejection from the outset. *Christ and the Children* (C35, Plate 88), by Burlison & Grylls was destined for St Mary's, Timaru. However it was considered unsuitable (probably because the portrait of the commemorated in the window was considered too painful to look at by the

² See The Cathedral of the Blessed Sacrament, St Barnabas's in Fendalton, Our Lady of Fatima in Mairehau, St Mary's in Merivale, All Saints' in Sumner, St Saviour's in Sydenham, St Peter's in Upper Riccarton, St Stephen's in Ashburton, Darfield Union, St Columba's at Horsley Down, St Andrew's in Oxford and Knox Presbyterian in Waimate.

³ For example this was the case with St Mary's, Merivale (see B118, B121, B266, B267) and the Roman Catholic Pro-Cathedral (see B158, B269).

family), and donated to All Saints', Cave, while another window was commissioned from Powell's to replace it in the Timaru church.

The set from the former Xavier Brothers Chapel, Christchurch City, and St Joseph's, Morven are in storage because the buildings have been converted to other uses. Windows in storage have not always fared well and the worst case of neglect has been that of the set executed in the 1860s and 1870s from the former Barbadoes Street Cemetery Chapel which was demolished in 1955. After having been stored inadequately for about thirty years they narrowly escaped being sent to the rubbish dump. Five of these windows were purchased by the Robert MacDougall Art Gallery in 1986 but all except one of these has yet to be restored and housed properly at the gallery.⁴

The fate is unknown of a three-light window, probably from the former Roman Catholic pro-cathedral, by Chance of Smethwick of 1864 depicting *The Lamb of God* and probably a Eucharist chalice.⁵

Windows have often been removed for repairs or renovation, one of the most difficult having been *The Ascending Christ* (A49, Plate 49) by Joseph Nuttgens in St Mary's, Halswell, portions of which had to be glued together after the church was damaged in a fire.

The standard of repairs and ability to match the colour of glass used and painting style have varied in Canterbury. This is unfortunate because vandalism has been very common. Approximately 75% of stained glass windows in Christchurch show damage or repairs.⁶ While windows are obviously vulnerable from the exterior damage occurs to the interior surface of windows as well. Iconoclasm from inside the church was the cause of the destruction of tracery

⁴ See A38-A42 (Vol. I), B123 (Vol. II).

⁵ B.W. Mountfort's Day Book (12 Jan. 1864), 59-60.

⁶ The list of windows is long but see for example St Barnabas's in Fendalton, Nazareth House in Sydenham, St Mary's in Addington, Canterbury Provincial Council Buildings, St Luke's and the Cathedral of the Blessed Sacrament in Christchurch City.

depicting Masonic symbols in A6 and A8 (Plates 6 & 8), in St John's, Latimer Square, Christchurch City.⁷ *Charity* (A35, Plate 35), in the Nurses' Memorial Chapel and several windows in the Canterbury Provincial Council Buildings have been damaged from the interior.

In comparison with urban parishes the amount of vandalism has been smaller in rural parishes, but with fewer people to detect the crime in progress the result has been very destructive in some cases.⁸ Vandalism was probably the reason for the consignment to a rubbish dump of the windows which depicted 'two saints in a medallion' and were side lights of the extant *Lamb of God* (C89) in St Matthew's, Halkett.⁹

'Acts of God' have taken their toll and the windows at St John of God Hospital Chapel were damaged by hailstones in 1983.

At the time of installation of the majority of windows wire screens were all that was available for exterior protection. These have not stopped determined vandals as the damage to several windows in St Barnabas's, Fendalton in 1981 showed. Approximately 35% of windows in Canterbury were not protected at all when documented for this study, but much greater awareness of the need to preserve stained glass in Canterbury has been shown in the last ten years and tougher and more suitable materials are available now for screens.¹⁰

Canterbury has a large proportion of wooden churches and six stained glass windows have been completely destroyed by fire. Unfortunately no photographs of any of these destroyed windows have been found. There exist interior shots of a few of these churches but they are all over-exposed to capture details of the

⁷ Plates 6 & 8 show the traceries intact prior to vandalism.

⁸ See C142 and C143 in St Andrew's at St Andrews (Vol. II).

⁹ These are described in *New Zealand Church News* 6, no. 8 (June 1876), 103.

¹⁰ For example the Christchurch Anglican Church Property Trustees will arrange insurance on a stained glass window only if it is protected by polycarbonate.

interior. No interior photographs of the Barbadoes Street Cemetery Chapel have been found either to verify the arrangement of the windows.

The first Church of St Mark's in Opawa was burnt down in 1949 and the east window was lost. This was a memorial by Clayton & Bell of about 1903 to Archdeacon G.J. Cholmondeley and depicted *Christ with St Mark the Evangelist and St Paul the Apostle*.¹¹

In 1925 Holy Trinity Anglican Church at Orari burnt down and the three-light east window of about 1912 destroyed. It depicted *The Crucified Christ Mourned by St Mary BV and St John the Evangelist* and was donated by Ewan Macdonald in memory of his parents, Mr and Mrs W.K. Macdonald.¹² The studio is unknown.

When the first All Saints' Anglican Church at Prebbleton was destroyed by fire in 1906 the east sanctuary window commemorating James Prebble was lost. It depicted in the centre light, *The Lamb of God*, and in the two side lights, *The Chalice and Ears of Corn*. The window was executed by Cox & Sons and donated by J.N. Tosswill and E. and W. Prebble in 1877.¹³

The first St James's Anglican Church at Southbridge had at least two stained glass windows burnt down in 1934. One window had been given by C. Knyvett in 1867.¹⁴ The other was an 1881 memorial in the west end to 'the wife of Rev Walter Harper', given by parishioners, depicting a female figure looking up to heaven.¹⁵ The studios are unknown but a description, unique in its detail, is recorded of these windows:

¹¹ Bishop's Register II (27 Aug. 1903), 176; *New Zealand Church News* 33, no. 10 (Oct. 1903), 14; *Press* (21 Sept. 1903), 6.

¹² Eulla Williamson, *Hearts, Hands and Voices* (Timaru, 1978), 57; Bishop's Register II (27 Dec. 1912), 254.

¹³ Bishop's Register I (20 July 1877), 214; *New Zealand Church News* 8, no. 2 (Dec. 1877), 17.

¹⁴ *Canterbury Times* (4 May 1867), 5.

¹⁵ Bishop's Register I (1 Dec. 1881), 299-300; *New Zealand Church News* 11, no. 1 (Jan 1882), 4.

Over the altar in this original church was a light-coloured memorial window consisting of three divisions. On a panel under the central window was the inscription, "To the memory of Violet Emily Knyvett, died June 21st, 1863, aged four months". Under the right window, "Herbert Ferrars Knyvett, died January 18, 1857, aged 22." Under the left window, "George Grigg, died May 28th, 1861". This memorial was erected by C.F. Knyvett of "Heslerton" who himself, died on 22 July, 1867, aged 32 years. The plaque at the west end read: In memory of Emily Harper, died 27 September 1880. Given by Rev. Walter Harper (4th Vicar) in memory of his mother.¹⁶

The Anglican Church of St Saviour's at Temuka was burnt to the ground in 1897 and with it the sanctuary window of about 1877 which depicted *The Crucifixion*. The studio is unknown.¹⁷

It is impossible to determine the art historical merit of these destroyed windows fully without visual evidence and while the loss of all of these is regrettable several were probably more significant works than the others. Certainly the Chance & Co. windows of about 1864 from the Roman Catholic pro-cathedral and the unidentified 1867 work from St James's, Southbridge indicate more interest because of their early date.

¹⁶ G.W. Graham and L.J.B. Chapple, *Ellesmere County* (Leeston, 1965), 151-52. In fact Harper's mother died on 10 June 1888 and is commemorated by B47 in Christ Church Cathedral. The destroyed window must have commemorated his wife as stated in *New Zealand Church News* [previous note].

¹⁷ Bishop's Register I (4 Jan. 1878), 219-20.

CHAPTER 12.

CONCLUSION.

For the art historian of stained glass, Canterbury affords much in terms of the diversity and quality of works and the wealth of deductions which can be drawn from an analysis of them. This study set out in part to argue that this region has the best selection of nineteenth and twentieth-century stained glass windows of any in New Zealand. What it found was that not only does Canterbury possess a greater proportion of highly accomplished works but also a small number of international art-historical significance. In essence, Canterbury presents a unique microcosm of British stained glass. In comparison with Australia this one region has a demonstrably better collection of well-designed, imported twentieth-century work. Further, after consideration of available resources it is suggested that the range and quality of stained glass found in New Zealand and in particular, Canterbury, probably compares favourably with collections in many other countries which imported British stained glass, although until more research is carried out on overseas works, this conclusion must remain tentative.

The close cultural and social links with the United Kingdom and to a lesser extent, France, are apparent through analysing Canterbury's stained glass. The type of stained glass installed reflects the inevitable cultural imperialism of colonisation, however the benefits of importation can be seen to have been tempered by drawbacks.

The English settlement of Canterbury, when stained glass was aesthetically accomplished and fashionable in Gothic Revival buildings, proved to be opportune in its timing. The economic wealth of the region also ensured the steady

installation of stained glass in the twentieth century until 1973 when Britain joined the European Economic Community. The negative effect of this move on the New Zealand economy generally severed many ideological ties felt with Britain and led to a reduced purse to fund the importation of windows. Government controls levied in an effort to curb trade imbalance resulted in the importation of stained glass windows becoming increasingly difficult and then ceasing altogether. As a result of this short-sighted policy the opportunity to have examples by other leading overseas artists has been lost. It certainly did not produce better New Zealand works but arguably granted a monopoly to local studios which then had even less impetus to design adventurous work.

The inter-relationship between British and New Zealand stained glass as shown in Canterbury therefore reflects the changing social structure. Initially colonists imported works to recreate 'Home' in their new Gothic Revival buildings. Slowly New Zealand studios began to design and execute stained glass but the works were closely modelled on imported examples and continued to use European iconography. Most of these early stained glass artists were either born overseas or studied outside New Zealand and only gradually was New Zealand nationalism reflected in stained glass.

Due to prejudice against works of local origin, reflecting the general opinion of the time that imported works of art were superior, it was only after World War II that greater reliance on New Zealand studios developed. However this opinion must have lingered in Canterbury for it possesses relatively few well-designed New Zealand works. These can be seen in greater quantity in Otago and most North Island regions. Canterbury needs more accomplished, New Zealand-designed and executed ecclesiastical stained glass. Certainly the bereaved and the commemorated deserve skilled works of art.

In New Zealand the design of ecclesiastical stained glass generally lags behind that of Europe and still reflects work of the 1960s. However some of the

secular work shows the absorption and reinterpretation of contemporary trends successful enough to be considered worthy of incorporation in global assessments of the medium.¹ The opportunity presents itself for example for Maori artists to design works which maximise the strong line and one-dimensionality of traditional motifs. The potential for many New Zealand artists in other media to design stained glass is abundant. While a good painter is not necessarily going to make a good stained glass designer it is essential that they try for New Zealand now relies upon its citizens to design and execute its own stained glass.

Stained glass windows present an ideal opportunity in Canterbury to examine the importation of monumental, publicly accessible, commissioned art works probably more so than of painting and certainly of sculpture. Just as research on nineteenth and twentieth century British stained glass artists sheds light on the works in Canterbury, the understanding of nineteenth and twentieth century British, and to a lesser degree, French, German and Irish stained glass will be supplemented by the study of New Zealand stained glass. The history of European stained glass cannot be complete until its exportation has been analysed.

The long recognised fact that women have tended to be left out of or accorded lesser treatment than men in historical records is borne out by Canterbury stained glass. In fact when the data was analysed women stood out as donors of windows and as benefactresses of society. The work of Veronica Whall, so often overshadowed by that of her father, was found to have an especially important place in Canterbury's collection of Arts and Crafts Movement stained glass. The conclusion to be drawn from this is that much more attention needs to be given to the work of women stained glass artists before it ceases to be a matter of general incredulity that women executed large, physically or artistically demanding commissions.

¹ Andrew Moor, *Architectural Glass* (New York, 1989).

In the nineteenth and twentieth centuries the best-known stained glass designers have been those who were also famous painters which reflects both the relatively low status of stained glass as art and the obscurity of other stained glass artists. It is worth asking whether the popular conservative conception of what ecclesiastical stained glass is, held by both patrons and the church, has hampered developments in the medium and hence the design, execution and acceptance of high quality windows. Similarly more intensive scholarly study of nineteenth and twentieth-century stained glass is needed before the status of stained glass can be raised. Perhaps then the plethora of unqualified admiration (or condemnation) and dilettantish writing will cease and efforts will concentrate on highlighting the best windows, most of which have languished in obscurity.

Much research needs to be undertaken before a comprehensive view of nineteenth and twentieth-century stained glass can be obtained. Of paramount importance is the need to construct *catalogues raisonnés* of the collections in various countries and of specific studios and artists. Such studies are crucial for critical analysis of the work of many nineteenth-century studios must rest on their windows alone as few documentary records remain.

Although it could be imagined that information on twentieth-century studios and artists would be easier to uncover, in fact there is a remarkable lack of reliable research and details about important, deceased, British artists such as Rosemary Rutherford, Douglas Strachan, Brian Thomas, Martin Travers and William Wilson. Rutherford's elderly brother holds her archives and Travers's records are deposited and awaiting attention at the Royal Institute of British Architects. The archives of Strachan, Thomas and Wilson appear to have been dispersed (or destroyed) but basic lists of their work exist which provide starting points for investigation. Numerous other studies are begging to be undertaken. Of high priority, because of his importance to the history of English stained glass, is the cataloguing of the remnants of Joseph Nuttgens's preparatory material at his former studio near High Wycombe.

Many art-historical research resources need to be assembled such as biographies, iconographies, and collections of letters. Until such exhaustive studies are complete conclusions about some windows and the position of studios in the broader history of stained glass must be conservative and speculative.

There are frustrating lacunas in the United Kingdom and in New Zealand which may be filled by future discoveries. Of particular interest, at a local level, would be the discovery of photographs of Frederick Mash, his studio and the interior of the Barbadoes Street Cemetery Chapel, Christchurch.

When dealing with actual stained glass windows time is of the essence because of the spectre of vandalism. The issue of conservation is paramount as the majority of stained glass windows are publicly accessible and most are inadequately protected. The sobering statistics of damage to and neglect of works in Canterbury are the average for collections of windows in the remainder of New Zealand. Observation by the author in Britain suggest that the situation there is probably similar.

The New Zealand Historic Places Trust could classify the best windows and take more into account the difference which stained glass makes to an interior when rating a building. This is particularly crucial when considering that the current cut-off date for classification of a building is 30 years prior to the present date. Although a church may be unprepossessing architecturally, it could be the second or third building on a site, and therefore could contain important Victorian or Arts and Crafts Movement windows from the first church.

Also it would be desirable for British heritage agencies to make provision now to keep Lowndes & Drury in London and Joseph Bell & Son in Bristol as the best examples of living studios because, unlike many stained glass studios, portions of them are substantially unchanged and afford outstanding opportunities to preserve an important part of Britain's artistic life which has been overlooked. The Joseph Bell & Son studio in Bristol retains its preparatory material and book

collection which gives great insight into the reference sources which Victorian and Arts and Crafts Movement stained glass artists thought were important. The Lowndes & Drury studio in London would make a perfect museum of nineteenth and twentieth-century stained glass because it has the working studio of Caroline Benyon's and a large expanse of windows to the sky which could be utilized for exhibitions.

When further research has been conducted on nineteenth and twentieth-century stained glass it will be possible to compare, in detail, Canterbury's collection with other regional groups of stained glass. Only then can Canterbury's stained glass be placed in its proper perspective.

In 1903 Silvester Sparrow, a stained glass artist, wrote in disgust that 'There is scarcely any subject about which more ignorance prevails than of Stained-glass'.² This thesis is offered as a part in the transformation of this situation.

² Silvester Sparrow, 'The Stained Glass of the Future. Part I.' *Art Worker's Quarterly* 2 (1903), 125.

CATALOGUE:**SECTION A.**

AN EXPLANATION OF THE CATALOGUE ENTRIES.

This catalogue is of 678 (all ecclesiastical but selected secular) stained glass windows in Canterbury, New Zealand. A map of Canterbury localities with stained glass windows is in Vol. III, Appendix 4.1, *Figure 1*.

The catalogue is divided into three sections, A, B and C which have separate numbering. Buildings containing stained glass are listed alphabetically by location and then alphabetically by title at that location in each section. Street addresses are given for buildings in localities larger than a village.

The A section comprises the most important works of art in Christchurch followed by those in greater Canterbury. The criteria for selection are discussed in Volume I, Chapter I. A description is given of each A section window and plates are located in Volume III. Windows of less merit are contained in the B section for Christchurch and the C section for those in greater Canterbury.

Building titles. The full dedication of a church is given in brackets when the name by which it is commonly known is shorter. For example some parishes prefer their church to be known as 'St Mary's', and others as 'St Mary the Virgin'.

Window position. In churches and chapels the windows are listed beginning in the liturgical north chancel and proceeding clockwise. In secular buildings a prominent window has been chosen and the windows are listed clockwise from it.

Lights and tracery. The number of lights is given and any tracery is noted. Pairs and sets of windows are indicated. A set is defined as a group of more than two windows in a building which are executed by the same studio, are of the same or close date, which share a common commemoration and are usually close in proximity.

Titles. Where more than one event is depicted in a window the title shows a slash between them. Predella scenes are distinguished but tracery scenes are recorded only when they contain a subject of importance. The spellings of saints' names have been regularised to follow those in the *Penguin Dictionary of Saints*.

Descriptions. Descriptions are recorded in the A section only.

Studio. The studio, designer and executant are recorded where known. All signatures are transcribed and line breaks indicated by slashes. The position of the signature or a rebus is recorded always but measurements are given only when different sizes of one rebus have been used. Specimen drawings and descriptions of the rebuses are in Volume III, Appendix 2.

If a window is unsigned or has no rebus the studio where known is recorded in brackets. The source of attribution follows. Studio histories and biographies of the designers and executants are in Volume III, Appendix 1.

Date. If a window is dated, this is indicated. If a window is undated this fact is recorded with the date where this is known, or with an estimate of the date.

Measurement. Measurements are in millimetres, height before width. The width includes the mullions between all lights. Approximate measurement is indicated.

Commemoration. Most ecclesiastical stained glass windows are dedicated to the glory of God as well as to the memory of a person or persons. The first role is to

be assumed. Those commemorated are usually parishioners so this is to be assumed also. The rare cases in which this is not so are noted. Accompanying plaques are to be found usually near the window so only plaques in other locations have their positions recorded.

Marital titles are recorded only if a person's Christian name is unknown to indicate gender. Second names are indicated by initial only. Brief biographic details about the commemorated are given where it has been possible to find them. Every effort has been made to find the date of death so that no person can be confused with another of the same name.

The place of death is given for war casualties.

Donor. The name of the donor and relation to the deceased are recorded if known.

Inscriptions and texts. Inscriptions and texts on the windows are recorded in the A section only. Capitalisation and spelling (including that of saints' names) have been preserved. Line breaks are indicated by a slash and the positions of the inscriptions and texts are recorded.

Documentation. Essential extracts from remaining documentation for a window are arranged chronologically where possible to show the progression from the ordering to the execution and dedication.

The majority of faculty applications for windows in Anglican churches are to be found in Diocesan Correspondence. As some parish boundaries have changed and different filing systems have been used the precise file in which an application is to be found is recorded eg. DC Timaru.

Essential published information of the time is recorded also under this heading.

Preparatory material. This mostly takes the form of designs and cartoons which are documented by size, media, inscription, collection and exhibition.

Literature. Essential, published references are recorded.

Illustrations: Plates are included only of A section windows and comparative B and C section works.

ABBREVIATIONS.

| | |
|--------|--|
| AAD | Archive of Art and Design, London |
| AMGP | Associate of the Master Glass Painters |
| BMAG | Birmingham City Museum and Art Gallery |
| BPL | Birmingham City Public Library |
| BR | Christchurch Anglican Bishop's Register |
| BSMGP | British Society of Master Glass Painters |
| CC | Christchurch Anglican Cathedral Correspondence |
| CCC | Christchurch Anglican Cathedral Chapter Correspondence |
| CCMB | Christchurch Anglican Cathedral Chapter Minute Book |
| CCOBA | Christ's College Old Boys' Association |
| CCR | <i>Christ's College Register</i> |
| CHC | Christchurch Hospital Correspondence |
| CHT | Cemetery Headstone Transcript |
| CHTM | Cemetery Headstone Transcript Microfiche |
| CL | Centre light |
| CN | <i>Church News</i> |
| CP | <i>Church and People</i> |
| CPL | Canterbury Public Library |
| CPT | Christchurch Anglican Diocesan Church Property Trustees |
| CSN | Community of the Sacred Name |
| CSNAC | Christchurch School of Nursing Association Correspondence |
| CSAC | Central School of Arts and Crafts, London |
| CU | Canterbury University |
| DC | Christchurch Anglican Diocesan Correspondence |
| DDR | Death Duty Register |
| DR | Christchurch Anglican Diocesan Registrar |
| DS | Christchurch Anglican Diocesan Secretary |
| DUHO | Hocken Library University of Otago, Dunedin |
| FMGP | Fellow of the Master Glass Painters |
| JB&S | Joseph Bell & Son, Bristol |
| JBLB | John Brock Letter Book |
| JBSMGP | <i>Journal of the British Society of Master Glass Painters</i> |
| JH&C | John Hardman & Co., Birmingham |
| JP&SW | James Powell & Sons (Whitefriars) Ltd, London / Wealdstone |
| LL | Left light |
| L&D | Lowndes & Drury, London |
| LT | <i>Lyttelton Times</i> |
| MDCB | Macdonald Dictionary of Canterbury Biographies |
| MGP | Master Glass Painter |
| MHR | Member of the House of Representatives |
| MMB | Manager's Minute Book |
| MSA | Miller Studios Archives, |
| MSC | Miller Studios Correspondence, |
| NPG | National Portrait Gallery, London, |
| NZCN | <i>New Zealand Church News</i> |
| PR | Parish records |
| RCA | Royal College of Art |
| RCCC | Christchurch Roman Catholic Cathedral Correspondence |
| RIBA | Royal Institute of British Architects, London |
| RL | Right light |
| RMAC | Rose Muir Association Correspondence |
| SMB | Session Minute Book |
| TMB | Trust Minute Book |
| VMB | Vestry Minute Book |
| WMG | William Morris Gallery, London |

CHRISTCHURCH.

AVONSIDE. THE ANGLICAN CHURCH OF THE MOST HOLY TRINITY,
Avonside Drive [11 windows including B12-B20].

A1 (*Plate 1*). East sanctuary, 3 lights.

The Nativity / The Ascension / The Baptism of Christ.

In the LL St Joseph and St Mary BV adore the Christ-Child in the stable. In the background is a donkey and above the star of the nativity.

In the CL Christ ascends into heaven on a cloud while the Apostles watch from below. In the apex of the light is the Trinity Shield which asserts in Latin that the Father, Son and Holy Spirit are one. It reflects the name of this church.

In the RL St John baptises Christ with water from a shell. Above them is the dove of the Holy Spirit.

The scenes in the lights are displayed in vesicas surrounded by grisaille typical of this studio.

Studio: Unsigned: [Attributed to Lavers, Barraud & Westlake, London].
Designer: Unknown. **Executant:** Unknown.

Date: Undated: [c. 1875-76].

Size: 3720mm x 2740mm.

Commemoration: Unknown.

Donor: Jane Palairet or her brother-in-law, Revd Richard Palairet ? **Note:** She died on 9 Aug. 1895, aged 83 [CHT Avonside, 353].

Text: PATER EST DEUS EST FILIUS EST SCS SPIRIT NON EST NON EST
NON EST [*CL, apex, on the Trinity shield*].
I ASCEND UNTO MY FATHER [*CL, base*].

ECCE AGNUS DEI [*RL, pennant*].

Documentation: The new chancel was opened on Christmas Day 1876 and paid for by Jane Palairet. It is assumed that she donated the stained glass window as well because the window was in place not long after the opening and is referred to in *NZCN*, 7, no. 5 (March 1877), p.64. This item refers to B.W. Mountfort having designed the chancel and furnishings but does not specifically note that he designed the window. As *NZCN* usually did underline Mountfort's involvement with stained glass and as this window shows great similarity with other contemporary works by this studio, it cannot be assumed that Mountfort designed it.

Nothing is recorded on the window in the VMB but much on the chancel designed by Mountfort, a parishioner, who probably recommended Lavers, Barraud & Westlake to Palairet. The vestry declined to pay Mountfort for his chancel design.

Literature: The donation of the chancel and the conditions under which Mountfort worked are described in *Williams*, pp.12-13. The donor of the windows is recorded as Revd Richard Palairet in *Williams*, p.36 but no source is cited. Further, the parish records do not list a specific donor of the window.

A2 (Plate 2). West end gable, 3 lights, trefoil tracery.

The Lamb of the Revelation.

In the CL the Lamb of the Revelation with a nimbus is seated upon the scroll with seven seals. He is surrounded by seven eyes and above him is a gold crown. Below is the head of a man symbolising one of the four beasts or as can be interpreted, St Matthew. The heads with nimbuses of the symbols of the three other beasts or Evangelists are in the outer lights; an ox, eagle and lion. They are enwrapped in wings. The window represents the elements of earth, water, fire and air and the dove of the Holy Spirit is depicted in the tracery.

Studio: Unsigned: [Miller Studios, Dunedin]. **Designer:** Beverley Shore-Bennett.
Executant: Roy Miller.

Date: Undated: [1974].

Size: approx. 5000mm x 3100mm.

Commemoration: James R. Isaac, who died on 7 Dec. 1971 [information from the plaque inscription].

Donor: Mrs Isaac, his widow. **Note:** She is Gladys E. 'Blue' Isaac.

Documentation: Designs for stained glass windows were shown to the vestry on 23 Jan. 1974 [VMB, p.277]. A faculty which records the donor was granted on 7 Feb. 1974 [BR III, p.310] and the faculty paper is deposited in the PR. Revd John Barker both accepted Roy Miller's quotation of \$3000 for this window and ordered it on 16 May 1974 [MSC].

A2 was ordered, executed and dedicated in conjunction with B17 and B18. Probably to ensure that the windows were in place in time Barker informed Miller on 8 Oct. 1974 that the windows were to be dedicated on 8 Dec. 1974 by Archd. Davies the former vicar [MSC]. On 21 Nov. 1974 Miller informed John Bradley the manager of Bradley Bros that the windows had been forwarded for his business to install [MSC].

A2 cost \$3000 of which \$600 represented the designer's commission. A profit was made of \$280.50 [MSA Job card. Invoice 532].

CASHMERE. THE ANGLICAN CHURCH OF ST AUGUSTINE [OF CANTERBURY], Cracroft Terrace [6 windows including B22-B25].

A3 (Plate 3). West end, 3 lights

God the Father Seated in Majesty with the Archangel Michael and St Augustine of Canterbury, the Crucified Christ with Servicemen and a Nurse.

In the LL the Archangel Michael is depicted in armour as the patron saint of soldiers and the RAF, with scales on his shield. Below him are a soldier and airman in World War II uniform. The airman is the only attendant figure who looks up to Christ.

In the CL God the Father (or the Risen Christ?) is crowned and seated in majesty on a rainbow. He has a raised hand in the attitude of blessing and in the other holds the orb of the universe containing the Morning Star, a symbol of Christ. Above him is the dove of the Holy Spirit which appears to have the body of a fish also a symbol of Christ. Below the Risen Christ is shown also against a green or

living Cross. The arms of the Cross extend across the three lights. Behind the Risen Christ are the symbols of the Four Evangelists. Below, two angels hold the Crown of Thorns and the Crown of Glory. At the base of the Cross the pelican feeds its young with blood from its breast as a symbol of self-sacrifice which underlines the theme of the window.

In the RL St Augustine of Canterbury holds a model of Canterbury Cathedral symbolising the foundation of his see and monastery. Below him are a sailor and nurse in World War II uniform.

Studio: [William Wilson, Edinburgh] *[signed: W WILSON LL, base]*. **Designer:** William Wilson. **Executants:** A. Carrick Whalen and William Blair.

Date: Undated: [1954].

Size: 3380mm x 1540mm.

Commemoration: Men of the parish who died in World War II.

Donor: The parish.

Text: GREATER LOVE HATH NO MAN THAN THIS THAT A MAN LAY DOWN HIS LIFE FOR HIS FRIENDS *[base]*.

SAINT MICHAEL *[LL]*.

ST MATTHEW ST MARK ST LUKE ST JOHN *[CL]*.

SAINT AUGUSTINE *[RL]*.

HMS *[RL, on sailor's cap]*.

Documentation: According to the VMB of 29 Oct. 1947 the vestry had resolved to obtain the cost of a parish war memorial window [(unpaginated)]. This was the beginning of what would be nearly a three year quest by the vestry to find a suitable artist and design. On 3 Dec. 1947 the vestry reported on progress. Smith & Smith of Christchurch had been contacted but 'their man' [Frederick Mash] had declined because of his age. Travers [Martin Travers in England] had estimated that the cost of a window by him would be approximately £600. The vestry considered this price to be 'out of the question'. It was resolved that John Brock of Dunedin be contacted [VMB]. The matter appears to have been set aside for a while but perhaps money was being raised for the memorial in that time.

On 13 July 1949 it was reported to the vestry that Lawrence Lee, who had taken over Travers's business after the latter's death, had sent a letter and photographs of his work [VMB]. However James Johnstone of Christchurch had been consulted and recommended 'a man in Scotland' [VMB (10 Aug. 1949)]. This must refer to William Wilson because a design of Wilson's was accepted subject to minor modification by the vestry on 12 Sept. 1951 [VMB].

By 9 July 1952 a letter from Wilson had been received which stated that the work was going ahead and the cost would be approximately £625. The vestry was to apply for a faculty [VMB] This means that the parish paid almost the same price which Travers had quoted earlier and had been deemed impossible. A representative in Edinburgh had visited Wilson on the vestry's behalf because of their concern that no report on the window's progress had been received. The representative had reported that all was well [VMB (14 July 1954)]. The vestry was informed on 5 May 1955 that the window was in Christchurch and the installation and dedication would occur when the church extensions were completed [VMB, p.28].

A brochure printed prior to installation explains the iconography of the window and a photograph of the cartoon is reproduced [PR]. According to the BR III the

window was dedicated by Bp Warren on 6 Nov. 1955 [p.50] but no record of a faculty has been found. The donors are recorded with notice of the impending dedication and a photograph of the window is reproduced in the *Press* (5 Nov. 1955), p.11. A photograph of the window is also reproduced in *CP*, 10, no. 11 (Dec. 1955), p.13. The dedication is noted briefly in the *Cashmere Hills Magazine*, 5, no. 3 (Dec. 1955) (unpaginated).

Literature: This window is listed with the date of 1954 in *BSMGP 1961*, p.119.

A4 (Plate 4). North nave, 1 light.

The Angel of the Resurrection.

The Angel stands outside the empty tomb from which the stone has been rolled away. His right arm is raised in greeting and his face is serene. He is clad in a white robe but his wings are a rich blue. On his forehead is a flame and between his head and right arm a rainbow. By the feet of the angel are anemones. In the distance is a plain with a cabbage-tree and a mountain range.

Studio: Unsigned: [Joseph Bell & Son, Bristol]. **Designer:** Arnold Robinson. **Executant:** Arnold Robinson.

Date: Undated: [1927-28].

Size: 1370mm x 400mm.

Commemorative inscription: To the Glory of GOD and to the dear memory of / DORIS ROSE CRACROFT WILSON / Born at Cashmere Jan. 13 1896. Died at Marton July 15 1926 / HE IS NOT HERE FOR HE IS RISEN [*base*].

Donors: Mr and Mrs J. Cracroft Wilson, her parents. **Note:** John Cracroft Wilson died on 3 Dec. 1930 and Mildred Cracroft Wilson died on 21 Oct. 1946 [Q09.03 261, 66].

Documentation: Mrs Cracroft Wilson informed Arnold Robinson on 21 June 1927 that she knew of his Waiau window [C264] but had not seen it. She asked for locations of his work in England which she could visit as she wished to order a window from him [JB&S, Box 1928]. On 12 Aug. 1927 Cracroft Wilson thanked Robinson for the design and stated that she preferred the angel's feet to be on the ground, for the fields to be pale green and the mountains pale blue which accounts for the differences between the design and the window [ibid]. Robinson informed Cracroft Wilson on 26 Feb. 1928 that the window, which cost £50 (freight and insurance were £10 extra), would leave on 29 March 1928 [ibid].

Revd Arthur Norris made a faculty application to Bp West-Watson on 3 March 1927 for a window to be installed in the north wall of the chancel (of the former church) [DC Cashmere]. On 15 Nov. 1927 Norris explained to Bp West-Watson that it would be impossible to forward the design with the faculty application because the window would probably arrive before the design did. The donors are recorded [DC Cashmere]. A faculty was granted on 17 Nov. 1927 [BR II, p.383]. *CN* notes the dedication by Abp Julius on 15 July 1928 [58, no. 2 (Aug. 1928), p.20].

Preparatory material: The design, 200mm x 145mm, watercolour and ink on cartridge paper. Inscribed: MRS CRACROFT-WILSON / N.Z. / Scale 1"=1ft. Inscribed on the reverse: St AUGUSTINE'S CHURCH CASHMERE (CHRISTCHURCH NZ). Collection: JB&S.

Note: The two sections of glass closest to the angel's head composing the rainbow are plated. Two pieces of blue flashed and red flashed glass have been leaded together so that the colours of the rainbow can be achieved through acid-etching away part of the colour and silver-staining in some areas. This is a technically exacting achievement.

CASHMERE. THE CASHMERE HILLS PRESBYTERIAN CHURCH, Dyers Pass Road [3 windows including B26 and B27].

A5 (Plate 5). East sanctuary, 3 lights, tracery.

Christ Finding the Lost Sheep / The Good Shepherd / Christ Saving a Man.

In the LL Christ wades through water to reach a lost lamb trapped in thorny bushes. In the distance is a solitary star. Two child angels adore this scene and in the border are grapes and two lambs. Above is the cross of Faith.

In the CL Christ holds a lamb in his arms. At his feet is a stream and behind a fence. In the border are two crowns.

In the RL Christ is comforting a kneeling man. Behind Christ is a man and above the figures is a crown. In the border are grapes and two serpents twisted around rods. Two angels adore this scene, one is crowned, the other has flowers in her hair.

In the tracery are two cherubim and four angels; one angel is playing a harp and another is blowing a horn. The window is composed in part of Prior's Slab glass. The intertwined border pattern in the LL and RL suggests Celtic ornament.

Studio: Unsigned. **Designer:** Herbert Hendrie. **Executant:** [Attributed to William Wilson].

Date: Undated: [c. 1935-36].

Size: 1780mm x 1610mm.

Commemorative inscription: TO THE GLORY OF GOD / AND IN MEMORY OF / MY FATHER PETER GRAHAM / A FOUNDATION ELDER OF THIS CHURCH / WHO DIED / 2ND JANUARY 1935 [*base*]. **Note:** Peter Graham was born in Scotland in 1859 and founded the building firm P. Graham and Son Ltd in Christchurch. He was the first president of the New Zealand Builders' Federation [MDCB G33].

Donors: Mr and Mrs J.W. Graham. **Note:** Although the commemorative inscription implies that it was given by one person alone (James Graham) the documentation refers to two donors. According to a grandson, Roger Graham in Christchurch, the second donor was Mary S. Graham.

Documentation: On 14 July 1935 the session was informed that Mr and Mrs Graham wished to place a stained glass window. A design had been selected from a number from Scotland but another 'had come to hand' which might be substituted [SMB, p.103]. The origin of the later design or whether it was the one chosen are not recorded but the window had arrived by 15 June 1936 [SMB, p.114].

The window was dedicated on Sunday 5 July 1936 by Revd J. Robertson. The donors are recorded in the *Press* which describes how the window 'was designed

by Mr H. Hendrie A.R.C.A. of Edinburgh....Before it was sent to New Zealand the window was placed in position at the Edinburgh College of Art for the inspection of Sir D.Y. Cameron' [(7 July 1936), p.5]. A photograph of the window is reproduced [ibid., p.16]. The service of dedication is inserted in the SMB [p.353].

Note: Hendrie was strongly influenced by Douglas Strachan, whom he replaced at the Edinburgh College of Art, and the small angels can be compared with similar figures which appear in many of Strachan's windows. An illustration of one example is in *Weaver*, p.41.

The attribution of execution is problematic. It is certain that a large amount of Hendrie's designs were executed by Joseph Nuttgens [*Nuttgens*, p.62]. This window shows some features consistent with Nuttgens's style, such as the treatment of the borders and the predilection for orange glass. However Wilson treated borders similarly and the thinness of the figures and angularity is more in keeping with his work. As the work was shown to Sir David Young Cameron, the painter and etcher, in Edinburgh it seems probable that it was executed in that city rather than being sent to Edinburgh from High Wycombe and then to New Zealand.

Wilson and Nuttgens must have known of each other's work and although no documentary evidence has been found to prove that they ever met, the stylistic similarities in the design and execution of their work is interesting. Nuttgens worked for Travers before and after World War I and Wilson was probably taught by Travers at the RCA.

CITY. THE ANGLICAN CHURCH OF ST JOHN THE BAPTIST, Latimer Square [5 windows including B51 and B52].

A6 (*Plate 6*). North-east sanctuary, 2 lights [A6-A8 are a set, see A8].

St Matthew and St Mark the Evangelists.

St Matthew and St Mark the Evangelists stand in richly patterned robes in bare feet on grass before a diapered curtain. They hold a book and quill each.

Size: 1930mm x 840mm.

Text: ST MATTHEW [LL, base]. ST MARK [RL, base].

A7 (*Plate 7*). East sanctuary, 2 lights, quatrefoil tracery.

The Baptism of Christ.

In the LL St John the Baptist with a red halo stands in bare feet on the bank of a pond. He holds in a raised hand a scallop shell and in his other hand a pennant. Behind is a city and above the scene a single red star.

In the LL Christ stripped except for a loin cloth stands in a pond which has water lilies. His hands are clasped in prayer and he has a blue cruciform halo. Behind on the bank two angels hold a robe and a third clasps his hands in prayer. Above is the dove of the Holy Spirit.

Both lights have canopy work. In the tracery the Lamb of God with a pennant is surrounded by a wreath.

Size: 1700mm x 840mm.

Text: THIS IS MY BELOVED SON IN WHOM I AM WELL PLEASED
[base]. ECCE AGNUS DEI [pennant].

Note: The tracery has been broken and repaired. The inscription in the base of the RL appears to be a copy.

A8 (Plate 8). South-east sanctuary, 2 lights.

St Luke and St John the Evangelists.

St Luke and St John the Evangelist stand in richly patterned robes and bare feet before a diapered curtain. They each hold books and quills. Behind the curtain are flowering and fruiting trees. St John is shown as younger than the other Evangelists.

Size: 1930mm x 840mm.

Text: ST LUKE [LL, base]. ST JOHN [RL, base].

A6-A8:

Studio: Unsigned: [Heaton, Butler & Bayne, London].

Designer: Maxwell Bury ? **Executant:** Unknown.

Date: Undated: [1870].

Commemoration: Archd. Octavius Mathias who died on 19 June 1864. **Note:** He was the first Provincial Grand Chaplain of the Provincial Grand Lodge of Canterbury. He was very active in the civic and ecclesiastical life of early Christchurch [MDCB M240].

Donors: The Freemasons of Canterbury.

Documentation: The *LT* reported on 30 Nov. 1870 that the window [sic] was expected daily. The order was given to the studio 'according to a design furnished by Mr Maxwell Bury (the architect of S. John's) and approved by the subscribers' [p.3]. Much the same details are reported in the *Press* of the same day with the observation that Bury had undertaken to have it 'designed in proper keeping with the character of the building' [p.2]. The impression was given that only one window was on the way. However several weeks later three windows had been installed and are described in the *LT* of 18 Jan. 1871 as given:

...by the Masonic Brotherhood of Canterbury....The memorial consists of three windows, of two lights each....The centre window has the Baptism of Our Lord beautifully depicted, and the two outer windows contain full length representations of the four evangelists, one in each light. The quatrefoils are filled with Masonic emblems. This work of art...was executed by Messrs Heaton, Butler, and Bayne, of London [p.2].

Note: The tracery of A6 and A8 was smashed from the interior in Feb. 1991. There had been much prior discussion in the parish about removing the tracery as the images containing Masonic iconography were considered by some to be offensive. The tracery in A6 depicted a book enveloped by a triangular rule and surrounded by a wreath. That in A8 depicted scribes and a set-square with Roman

numerals upon it. A star was in the centre and the whole was surrounded by a wreath.

The minutes of the first Grand Provincial Lodge of Christchurch, which probably planned the ordering of these windows, have not been found.

CITY. THE ANGLICAN CHURCH OF ST MICHAEL AND ALL ANGELS,
Oxford Terrace [28 windows including B60-B86].

A9 (*Plate 9*). North transept gable, 4 lights, sexfoil tracery.

Six Corporal Works of Mercy.

In the LL a woman gives bread to hungry people and below this scene a man gives water to thirsty travellers with a camel. In the second light a man at the door of his home welcomes a traveller.

In the third light a woman gives a cloak to a kneeling man while behind her a man carries clothes and shoes. In the RL an ill woman is propped up in bed. A seated man has been reading to her and a woman stands by with a bowl of food. By the bed is fruit and [smelling salts?]. In the scene below a woman carrying a book enters the door of a cell where a penitent man is chained. A soldier holds the door open.

Studio: Unsigned: [Heaton, Butler & Bayne, London]. **Designer:** Attributed to Robert T. Bayne. **Executant:** Unknown.

Date: Undated: [c. 1875].

Size: 4500mm approx. x 2310mm.

Commemoration: Mr and Mrs Isaac Cookson. **Note:** Isaac T. Cookson was a merchant in Christchurch and died on 10 Dec. 1870 in Newcastle upon Tyne. Janetta M. Cookson died at sea on 26 Dec. 1866 aged 53 [MDCB C553].

Donor: Selby Cookson, their son. **Note:** Walter Selby Cookson died on 29 July 1879 in Middlesex [DDR]. He had farmed in Panama [MDCB C553].

Text: IN AS MUCH AS YE HAVE DONE IT UNTO THE LEAST OF THESE
MY BRETHREN YE HAVE DONE IT UNTO ME [*tracery*].

I WAS HUNGRY & YE GAVE ME MEAT [*LL, below upper figures*].
I WAS THIRSTY & YE GAVE ME DRINK [*LL, base*].

I WAS A STRANGER & YE TOOK ME IN [*2nd light, below figures*].

I WAS NAKED & YE CLOTHED ME [*3rd light, below figures*].

I WAS SICK & YE VISITED ME [*RL, below upper figures*].
I WAS IN PRISON & YE CAME UNTO ME [*RL, base*].

Documentation: On 3 May 1876 the *Press* noted that 'There recently arrived from England by the Inverdrue the stained glass windows intended to be placed in the northern end of St Michael's church....The windows will be fixed shortly, but until then they can be seen at the shop of Mr W. Jones, Cashel street [*sic*]' [(p.2)]. According to *NZCN* this window was placed during the first week in May 1876. The commemorated, donor and studio are recorded [6, no. 8 (June 1876), p.103].

Note: A window of the same subject was exhibited in the International Exhibition of 1862 and an etching of the window is reproduced in *The Art Journal Illustrated Catalogue of the International Exhibition 1862*, Reprint (Wakefield, Yorks. 1973), p.26. The scenes bear similarity with those in A9. This suggests that this design was probably re-used and adapted.

This window may have been executed from a design originally for a six light window as the tracery seems truncated above the 'Drink' and 'Prison' scenes. The window shows Gothic buildings and the architectural details in the backgrounds, especially that in the lower RL, may have inspired B.W. Mountfort when he designed B65 for this church. The tracery is at odds in style to the window it accompanies however the lettering and portions of the tracery are similar to those in B75 and B76 also by Heaton, Butler & Bayne in the same church.

CITY. THE ANGLICAN COMMUNITY OF THE SACRED NAME CHAPEL, Barbadoes Street [7 windows].

A10 (*Plate 10*). South nave, 1 light.

St Francis Xavier with Asian Children.

St Francis stands in an Asian landscape. In the distance is a pagoda and a missionary church. Around him are four children in national costume whom he is blessing. He holds the hand of an Indian girl who is embracing a Japanese child. A Chinese boy kneels in prayer at St Francis' feet. In the extreme right is a Japanese girl. These children represent the nations amongst which St Francis worked as a Jesuit missionary. He wears richly brocaded vestments. The border is made up of stylised passion-flowers which were named by Spanish Jesuit missionaries because they saw in their shape reminders of Christ's Passion.

Studio: Unsigned: [Whall & Whall Ltd, London]. **Designer:** Veronica Whall. **Executant:** Veronica Whall.

Date: Undated: [1949].

Size: 1620mm x 500mm.

Commemoration: Canon Cecil G. Mutter, chaplain to the CSN 1914-20 and its warden from 1928.

Donors: The CSN sisters.

Text: ST FRANCIS XAVIER [*base*].

Documentation: On 22 Sept. 1947 Veronica Whall wrote to Revd Mother Dora in reply to a request for a design. She sought a cable reply and would forward a design by airmail. She states that the studio lost records relating to the earlier community windows in air raids in the war. Whall thanked Mother Dora on 1 Sept. 1948 for the return of the design and explained her choice of the Passion Flower which she had never depicted in stained glass before. On 28 Nov. 1949 Christopher J. Whall wrote to Mother Dora to inform her that Veronica was in hospital and enclosed a copy of the costs for the window sent on 16 Aug. 1949. The window cost £230 and freight, cases and insurance £17 9s. [CSN archives].

Literature: See A12.

A11 (Plate 11). West end, 1 light.

St Brigid of Ireland.

St Brigid stands in an open garden with a landscape behind. She has a flamed nimbus that blends in to the sunrise. Brigid holds a book and contemplates a cross. She wears a habit with a purple mantle and vestment patterned with rose-hips. The clasp has a design of hearts on it. In the garden are forget-me-nots, and daffodils and the scene is bordered by an Irish elegance rose on which are perched a thrush and a tom-tit. In the distance is a stone cottage with a thatched roof and an oak which may refer to Brigid's foundation of a convent at Kildare.

Studio: [Whall & Whall Ltd, London] *[signed: WHALL base right border, vertically]. Designer:* Veronica Whall. **Executant:** Veronica Whall.

Date: Undated: [c. 1928-29].

Size: 1600mm x 500mm.

Commemoration: The Revd Mother Edith Mellish, a member of the Deaconess Community of St Andrew, Westbourne Park, London who founded the CSN in 1893 and died on 25 May 1922.

Donors: The CSN sisters.

Text: S^t BRIDGET *[base].*

Documentation: On 21 April 1928 Revd Mother Dora suggested that a stained glass window be commissioned to commemorate Mother Edith. Money given to the community by a Miss Bullen and a Mrs Hart could be used for this. Sister Eleanor suggested 'that a design be sent for (to Miss Whall the designer of Mrs Burdon's windows at Woodbury)' [A83]. Sister Kate suggested that Mother Edith's portrait should be used and that her favourite flowers should be included [CSN Chapter Minute Book (unpaginated)].

Literature: The flowers depicted in this window are described in *Guild of Help, C.S.N. Annual Report and Balance Sheet* July 1945 (unpaginated). A photograph of this window is reproduced in an article on it by Fiona Ciaran in the *Press* (23 July 1982), p.14. See also A12.

A12 (Plate 12). North nave, 1 light.

St Barnabas the Apostle.

St Barnabas stands in a garden that includes delphiniums, love in a mist and briar roses form the border. He has been travelling and holds a staff and book. He wears what may be a prayer shawl over his robes as he was a Cypriot Jew by birth. In the distance is a sea coast with cliffs.

Studio: Unsigned: [Whall & Whall Ltd, London]. **Designer:** Veronica Whall. **Executant:** Veronica Whall.

Date: Undated: [1938].

Size: 1620mm x 500mm.

Commemoration: Nurse Sybilla E. Maude, who died on 12 July 1935. She was the foundress of community nursing in Canterbury and lived at the CSN for some time.

Donors: The CSN sisters.

Text: St BARNABAS [base].

Documentation: On 26 June 1937 a letter from Veronica Whall was read regarding a window and it was decided that an airmail letter be sent to her requesting a design [CSN Chapter Minute Book (unpaginated)]. On 25 Feb. 1939 it was reported to the chapter that Whall had written indicating that she had sent the window in Dec. 1938 [ibid.].

Nurse Maude's favourite flowers are described as being depicted in this window in *Guild of Help, C.S.N. Annual Report and Balance Sheet* July 1945 (unpaginated).

According to the *New Zealand Nursing Journal* Nurse Maude was the first warden of the St Barnabas Nurses' Guild [30, no. 1 (Jan. 1937), p.23] so the choice of St Barnabas, a patron saint of nurses, was made probably to denote that fact.

Literature: One unspecified window for this convent is listed in *Whall & Whall 1929* which must refer to A11. The three convent windows are listed with the dates of 1930 [sic], 1938 and 1949 in *Whall & Whall 1949*. These windows are listed also in *Ciaran 1986a*.

Note: Nurse Maude is commemorated also by A36 by Veronica Whall. See *Ciaran 1990* which contains biographical information on Maude.

A13 (Plate 13). North nave, 1 light [A13-A16 are a set, see A16].

St Longinus.

A Crusader in chain-mail and surcoat leaning on his spear faces to the left so that his face is shown in profile.

A14 (Plate 14). North nave, 1 light.

St Mary Magdalene.

St Mary Magdalene faces to the right. Her hair is free and she wears a robe patterned with fruit and leaves. Her mantle is blue.

A15 (Plate 15). North nave, 1 light.

St John the Evangelist.

St John clasps a book to his chest. He stands facing to the left. He is a young man and wears a robe patterned with fruit and leaves covered with a brown mantle.

A16 (Plate 16). North nave, 1 light.

St Mary BV.

St Mary stands facing to the right. Her head is covered with a shawl and she wears a robe patterned with flowers covered by a brown robe. Her hands are clasped.

All four figures look upwards and appear dolorous. The backgrounds are composed of quarries patterned with what may be stylised scallop shells.

A13-A16:

Studio: Unsigned: [James Powell & Sons, London]. **Designer:** Unknown.
Executant: Unknown.

Date: Undated: [c. 1872].

Size: 162mm x 500mm each.

Commemoration: Charlotte E. Jacobs, who died on 9 April 1870 [*information from the plaque inscription on the west wall in St Michael and All Angels, Christchurch City*]. She was the wife of Dean Henry Jacobs, who was the vicar of St Michael's 1863-73 [Parr, p.167]. See B101.

Donors: Subscribers.

Documentation: These four windows were formerly part of one window in the east sanctuary of St Michael and All Angels' Anglican Church, Oxford Terrace. NZCN reported that an unopened case of stained glass was lying in St Michael's but that the window would be installed in the church's temporary chancel. The studio is recorded [3, no. 1 (Nov. 1872); p.3].

Judging from a photograph of this window in its original position, deposited in an album held at the CSN, it had five lights arranged from left to right: *St Mary Magdalene*, *St Mary BV*, *Christ on the Cross*, *The Centurion*, *St John the Evangelist*. Above were two trefoils containing *Symbols of the Passion* and a large sexfoil depicting a standing figure of *The Archangel Michael*.

The original window caused dissatisfaction towards the turn of the century. A faculty was granted on 10 Dec. 1910 to remove the window and install B60. Down the left side is written: 'In issuing this Faculty, the Bishop expressed his desire that the whole or at least a portion of the old window, may be set up in some other part of the Church, with its memorial inscription attached' [BR II, p.234].

The removal was not without protest for Archd. C. Gosset informed G. Bridges on 7 Dec. 1910 that a man had objected to the removal of the window. However Gosset's mind was made up. 'I may say that I quite agree with the Bishop, as to the impossibility of saddling St Michael's Church for all time, with a Window of such inferior merit...the Bishop is quite right to give the Vestry leave to remove the Window for the purpose of making way for a better one' [Church correspondence].

In 1911 the central light was placed in the first St Stephen's Anglican Church, Shirley [CN, 43, no. 12 (Jan. 1912), p.9]. Two parishioners who wish to remain anonymous told the author in 1986 that the light was purposely dropped and smashed on removal in the early 1950s because *Christ on the Cross* was found offensive. A photograph of this light in position is deposited in an album held at the CSN. The location of the tracery from the former window at St Michael's is unknown.

In 1980, the author found a small grisaille and two leadlight panels in the attic of the convent. The leadlights were later installed in the chapel sanctuary, and the grisaille panel in the small side-chapel. The latter panel appears to be composed from the canopy-work and base of a Victorian work, possibly of the 1860s. Its origin is unknown.

CITY. ARTS CENTRE OF CHRISTCHURCH, GREAT HALL, Rolleston Avenue [1 window].

A17 (Plate 17). North wall, 5 lights, circular tracery.

The Service of Humanity by Action and Thought.

In the centre tracery is the Spire of Aspiration whose foundation is in the Tree of Life. On either side are the shields of Canterbury College and New Zealand

At the summit of the Mount of Humanity is seated Humanity sheltering young children representing future generations in her cloak. Below them stands Action drawing his sword and behind him is seated Justice, blindfolded holding a sword and scales. By her stands Truth with her mirror and on the right is seated Thought, an elderly philosopher. The Southern Cross is shown above this group in the top of the 4th light. This group is depicted in white glass with pale yellows and golds from extensive silver staining.

On the pathway winding up the mount are groups forming a procession. Highest up are those who served by Action in War and Peace. Lower down are those who served the Arts and Sciences by Thought.

At the base New Zealand soldiers in united action defend the Mount against brutality and ignorance symbolised by a hydra. On the right a nurse tends a wounded soldier. Bishop Selwyn greets a Maori warrior and a gold-digger examines nuggets.

Note: The figures from history fall into four groups. They are described in descending order within the lights.

Second light. Action by War:

- Robert, Lord Clive of India 1725-74 (Sir John Dance, NPG).
- General James Wolfe 1727-59 (Highmore, NPG).
- King Alfred the Great 849-99 (a statue at Winchester).
- King Richard I, the Lionheart 1157-99 (effigy).
- Horatio, Lord Nelson 1758-1805 (Abbott, NPG and wax figure in Westminster Abbey).
- The Duke of Wellington 1769-1852 (NPG and United Service Museum, Whitehall).
- Henry Lawrence (NPG).
- Sir Francis Drake c. 1540-96 (NPG).

Centre light. Action by Peace:

- William Pitt 1759-1806, statesman (John Hoppner, NPG).
- King Henry VI 1421-71, founder of colleges and schools (NPG).
- Elizabeth Fry 1780-1845, prison reformer (Richmond).
- Edward Gibbon Wakefield 1796-1862, coloniser (NPG).
- Captain Robert Falcon Scott 1868-1912, Antarctic explorer (NPG and photographs).
- Captain James Cook 1728-79, navigator and explorer (John Webber, NPG).

Fourth light. Action in Thought:

- Bishop William of Wykeham 1324-1404, ecclesiast and educationist (portrait in Winchester College. William holds a model of the nave of Winchester Cathedral).
- William Shakespeare 1564-1616 (NPG).
- Geoffrey Chaucer c. 1343-1400 (portrait from Occleve's *De Regimine Principis*).
- Sir Christopher Wren 1632-1723, architect (Sir Godfrey Kneller, NPG. Wren holds a model of St Paul's Cathedral, London).
- Henry Purcell 1658-95, musician and composer (NPG).

- William Caxton 1422-91, *printer* (a supposed portrait. Caxton holds a book with his mark on the cover).
- Sir Joshua Reynolds 1723-92 (Buckingham Palace, self-portrait.
- Florence Nightingale 1820-1910, *hospital reformer* (Scharf, NPG and frontispiece of Strachey's *Eminent Victorians*).

Fifth light. Action in Thought:

- Roger Bacon 1214-94, *founder of experimental science* (imaginary portrait).
- William Harvey 1578-1657, *physician* (NPG. Harvey wears the robes of a doctor of Padua and holds a human heart symbolising his discovery of the circulation of blood).
- Charles Darwin 1809-82 (photographs).
- Sir Isaac Newton 1642-1727 (Vanderbank, NPG. Newton holds an apple as a tribute to his work on gravitation).
- Michael Faraday 1791-1867, *the founder of electromagnetic science* (C. Von Breda, NPG).
- James Watt 1736-1819 (NPG. Watt holds a model of his steam-engine).
- Bishop George Augustus Selwyn 1809-78, *missionary* (portrait from the Society for Promoting Christian Knowledge).

Note: Florence Nightingale and Bishop Selwyn are classed under Action by Peace but in the window are placed in the groups in the order described.

Studio: [Lowndes & Drury, London] *[initialled: MT RL, base left, T above and through the M]*. **Designer:** Martin Travers. **Executant:** [Attributed to Martin Travers and Joseph Nuttgens in part].

Date: Undated: [c. 1936-38].

Size: Approx. 9500mm x 4500mm.

Commemoration: Canterbury College members who died in World War I.

Donors: Subscribers.

Commemorative inscription: IN REMEMBRANCE OF THE [SERV]ICE *[sic]* & SACRIFICE OF THE YEARS 1914 1928 *[2nd light and CL]*.

Text: ASPIRATION *[tracery]*. ONWARD *[tracery]*.

MCMXIV *[LL, apex]*. WAR *[LL, by King Alfred]*.

SERVICE BY ACTION *[LL, by the cliffs]*.

THE RESOLUTION 1769 *[LL, by the ship]*.

BRUTALITY & / IGNORANCE *[LL, base]*.

ACTION *[2nd light, apex]*.

HUMANITY *[CL, apex]*. JUSTICE *[CL, apex]*. TRUTH *[CL, apex]*.

THOUGHT *[4th light, apex]*. THE ARTS *[4th light, above figures]*.

SERVICE BY THOUGHT *[4th light and RL]*.

SCIENCE *[RL, by Harvey]*. MCMXVIII *[RL, apex]*.

Documentation: The progress of this window from design to execution was extraordinarily protracted and nearly resulted in litigation. The full history is impossible to discover because the correspondence file [CU 2570] relating to this window is missing.

On 27 April 1925 it was announced to the Professorial Board that a design by Martin Travers was to be considered and a committee to deal with the window was

set up [CCPB Minute Book 9, p.353]. A.F. Nicoll, F.A. Shurrock (both teachers in the college art school) and other people had been consulted and it was decided that Travers be asked to submit a second design 'embodying to some extent the spirit of devotion and sacrifice that characterised the efforts of those connected with Canterbury College in the World War' [ibid., 25 May 1925, p.359]. A second design had been considered but the original design was preferred. S. Hurst Seager and James Johnstone had also given opinions and the matter was referred to a special committee [ibid., 30 Aug. 1926, p.439]. On 28 Feb. 1927 it was reported that neither design was suitable so a sub-committee of board members and other professorial staff was to outline a scheme for a design. A detailed list of changes and suggested figures for inclusion is outlined. People from British imperial history are proposed 'in order to avoid the difficulty of having to include the members of enemy countries' [ibid., pp.471-3]. It was not until 24 Nov. 1930 that the third design by Travers was approved and only minor alterations were suggested [CCPB Minute Book 10, pp.227-8]. The window was estimated to cost £2530 and to take 18 months to complete [ibid., 23 Feb. 1931, p.237], but on 29 Oct. 1935 it was reported that Travers hoped to dispatch the window by the end of the year and had agreed to reduce his price by £60 to cover the increased cost of import duty and exchange rate [ibid., p.485]. However nothing eventuated and on 26 April 1937 it was recorded that the New Zealand High Commissioner in London was to be contacted and the threat of legal action made if the situation could not be resolved [CCPB Minute Book 11, p.69]. One year later on 26 April 1938 the board was informed that the window had been shipped [ibid., p.121]. The reasons why Travers delayed can be speculated on only.

The L&D Invoice Book records some of the costs associated with executing this window and reveals that Travers probably did not authorise the cutting and painting of the glass until 1936-7: Glazing, cementing and attaching copper ties to five lights & tracery £89 14s 6d. Firing '508 ft. of Painted Glass from August 1937 to March 1938' £16 18s. 8d. Supplying 6 cases bound with hoop iron and supplying 'wood-wool' for packing £6 15s. The total cost was £113 8s. 2d. [(2 June {1938}, p.448: 8 Nov. 1937 ({order} 5788 / {ledger} 117)].

Oblique references to this window can be found in the L&D Ledger as 'New Zealand [invoice] 448.' The cost was £113 8s. 2d. [WMG (2 June 1937), p.117] and in the L&D Day Book as 'Firing & Glazing for New Zealand window' [invoice] 448 [order] 5788 [(5 Nov. 1937), p.232].

A detailed description of the iconography supplied by Martin Travers is recorded on p.3 of the brochure *Canterbury University College (University of New Zealand) Christchurch, New Zealand; The College Hall September 27th, 1938; Unveiling of Memorial Window dedicated to the Memory of Members of the College who fell in the Great War, 1914-18*.

Literature: *Armitage* refers briefly to this window: 'Sometime in the late twenties [sic] he [Travers] carried out a large war memorial for New Zealand showing great men climbing the Hill of Life and New Zealand soldiers killing a dragon at the base' [p.70]. The history of the ordering of the window is summarised in *Gardner et al* [p.258]. A photograph of this window is reproduced in an article on it by Fiona Ciaran in the *Press* (13 March 1982), p.15.

Preparatory material: The first design, 775mm x 502mm framed, 570mm x 322mm unframed, watercolour, ink, pencil on cartridge paper.

Inscribed: CANTERBURY COLLEGE CHRIST CHURCH NEW ZEALAND
DESIGN FOR WAR MEMORIAL WINDOW [top border]

SCALE 3/4 INCH = 1 FOOT / 14 VIII 1924 [base left] MARTIN TRAVERS /
THE GLASS WORKS [sic] / 11 LETTICE STREET / LONDON SW 6 [base right]

IN GRATEFUL MEMORY OF THE SERVICE AND SACRIFICE OF THE
YEARS 1914 + 1918 [base]. Collection: CU Registry.

Note: A photograph of this first design was reproduced in the *Studio* 89 (1925), p.217. In the finished window the figures of Thought and Action are based loosely on the sculptures by Michelangelo of the seated dukes on the Tombs of Lorenzo de'Medici 1519-34, and Giuliano de'Medici 1519-34 respectively.

A design for this window was exhibited in London in 1940 which suggests that this was the modified version and that it remained with the artist [*RAE*, IV, p.158]. Travers's archives at the RIBA were searched for this design but it was not found.

CITY. THE BARBADOES STREET CEMETERY CHAPEL (See **THE ROBERT MCDUGALL ART GALLERY**, A38-A42, B123).

CITY. THE CANTERBURY PROVINCIAL COUNCIL BUILDINGS, Durham Street [22 windows, A18-A29 forming a set with B88-B97, see A29].

The Council Chamber.

A18 (*Plate 18*). East wall, 2 lights, circular tracery.

Grisaille and Bosses.

Size: 3200mm x 1480mm.

A19 (*Plate 19*). East wall, 2 lights, circular tracery.

Grisaille, Bosses and Texts.

Size: 3200mm x 1480mm.

Text: [*Four bands which read horizontally across both lights in descending order*].

GOOD SENSE AND REASON OUGHT TO BE THE UMPIRE OF ALL RULES

THE CREDIT THAT IS GOT BY A LIE ONLY LASTS TILL THE TRUTH
COMES OUT

READ ANOTHER MANS [*sic*] CONSCIENCE BUT GET THINE OWN BY
HEART

OPINION IS THE GREAT PILLAR THAT UPHOLDS THE
COMMONWEALTH

A20 (*Plate 20*). East wall, 2 lights, circular tracery.

Grisaille and Bosses.

Size: 3200mm x 1480mm.

A21 (*Plate 21*). East wall, 2 lights, circular tracery.

Grisaille, Bosses and Texts.

Size: 3200mm x 1480mm.

Text: BY OTHERS [sic] FAULTS / WISE MEN CORRECT THEIR OWN
[LL].

BY SPEECH WISDOM SHALL BE KNOWN / AND LEARNING BY THE
WORD OF THE TONGUE [LL] [Ecclus. 4.24].

BE STEDFAST [sic] IN THINE UNDERSTANDING / AND LET THY
WORDS BE THE SAME [LL] [Ecclus. 5.10].

ANGER MAY GLANCE INTO THE BREAST OF A WISE MAN / BUT REST
ONLY IN THE BOSOM OF FOOLS [LL].

REFRAIN NOT TO SPEAK / WHEN THERE IS OCCASION TO DO GOOD
[RL] [Ecclus. 4.23].

CENSURE IS THE TAX A MAN PAYS / TO THE PUBLIC FOR BEING
EMINENT [RL] [Swift, *Thoughts on Various Subjects* (1714)].

IN THE HAND OF GOD / IS THE PROSPERITY OF MAN [RL] [Ecclus.
10.5].

ALL WISDOM COMETH FROM THE LORD / AND IS WITH HIM FOREVER
[RL] [Ecclus. 1.1].

A22 (*Plate 22*). East wall, 2 lights of differing size, quatrefoil tracery.

Grisaille and Bosses.

Size: 2620mm x 430mm [LL], 1650mm x 430mm [RL].

A23 (*Plate 23*). South gable, 2 lights, circular tracery.

Grisaille and Bosses.

Size: approx 3200mm x 1680mm.

A24 (*Plate 24*). South wall, 2 lights of differing size, quatrefoil tracery.

Grisaille and Bosses.

Size: 1650mm x 430mm [LL], 2620mm x 430mm [RL].

A25 (*Plate 25*). West wall, 2 lights, circular tracery.

Grisaille, Bosses and Texts.

Size: 3200mm x 1480mm.

Text: PITCH UPON THAT COURSE OF LIFE WHICH IS MOST EXCELLENT / AND HABIT WILL RENDER IT MOST DELIGHTFUL [LL].

[LL, this inscription is missing].

DELIVER HIM THAT [SUFFERETH WRONG] FROM THE HAND OF [THE OPPRESSOR] [LL] [Ecclus. 4.9].

THE HEART OF THE PRUDENT WILL UNDERSTAND / AND AN ATTENTIVE EAR IS THE DESIRE OF A WISE MAN [LL] [Ecclus. 3.29].

WHATSOEVER THOU TAKEST IN HAND REMEMBER / THE END AND THOU SHALT NEVER DO AMISS [RL] [Ecclus. 7.36].

PARTY IS THE MADNESS OF MANY / FOR THE GAIN OF A FEW [RL] [Pope, Letters 27 Aug. 1714].

THROUGH THE PRUDENCE OF THEM WHICH ARE / IN AUTHORITY THE CITY SHALL BE INHABITED [RL] [Ecclus. 10.3].

BE NOT A HYPOCRITE IN THE SIGHT OF MEN / AND TAKE GOOD HEED WHEN THOU SPEAKEST [RL] [Ecclus. 1.29].

A26 (Plate 26). West wall, 2 lights, circular tracery.

Grisaille and Bosses.

Size: 3200mm x 1480mm.

A27 (Plate 27). West wall, 2 lights circular tracery.

Grisaille, Bosses and Texts.

Size: 3200mm x 1480mm.

Text: [Four bands which read horizontally across both lights in descending order].

HOW GREAT IS HE THAT FINDETH WISDOM YET THERE IS NONE ABOVE HIM THAT FEARETH THE LORD [Ecclus. 25.10].

BETTER IS HE THAT HIDETH HIS FOLLY THAN A MAN THAT HIDETH HIS WISDOM [Ecclus. 20.31].

A WISE MAN BY HIS WORDS MAKETH HIMSELF BELOVED [Ecclus. 20.13].

WEIGH THY WORDS IN A BALANCE LEST THOU FALL BEFORE HIM THAT LIETH IN WAIT [Ecclus. 28.25-26].

A28 (Plate 28). West wall, 2 lights, circular tracery.

Grisaille and Bosses.

Size: 3200mm x 1480mm.

A29 (*Plate 29*). North gable, sexfoil rose, tracery.

Grisaille and a Boss.

Size: approx 2010mm x 2010mm.

A18-A29:

Studio: Unsigned [Lavers & Barraud, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [c. 1864-65].

Commemoration: Non-commemorative.

Donor: The Province of Canterbury.

Documentation: A copy of the account for the windows reveals that A18-A29 and B88-B97 cost £277 14s. in total. John Marshman, an immigration agent for Canterbury Province from about 1861 to 1864, sent this invoice from England to the Canterbury Provincial Secretary in a letter of 27 March 1865 with the Bill of Lading dated 3 March 1865 [National Archives CH287-ICPS 730/1865]. These documents and the fact that the invoice is made out to Marshman suggests that he ordered the windows from England presumably at the request of Mountfort.

The opening of the building on 21 Nov. 1865 and its features including the windows are described in the *Press* (22 Nov. 1865), pp.2-3.

Literature: These windows are discussed and photographs of them are reproduced in *Harper-Hinton*. Photographs are also reproduced in *Wilson, J.*

Note: The plan of the interior north wall by B.W. Mountfort includes a basic drawing of A29 [Canterbury Museum Plan 334]. However Dr Ian Lochhead, in a conversation with the author on 19 Feb. 1992, stated that this may have been part of a set of drawings executed for exhibition after the building was completed.

The majority of the quotations on the windows are identified by Peter Cocks as being from the apocryphal *Book of Ecclesiasticus* (otherwise called The Wisdom of Sirach) in the *Authorised Version of the English Bible* (1611). Although reference works have been searched the origin of the homilies in A19 and a few other sayings are unknown.

A mistake must have been made on installation for the design and colouring (disregarding the inscriptions) of the windows in the east and west walls match each other with the exception of A20 in the east wall which is a pair with A23 in the south gable instead. The LL of A22 and the RL of A24 match each other and A26. A23 in the south gable and A26 in the west wall were probably supposed to be in each other's place.

CITY. CHRIST'S COLLEGE CHAPEL, Rolleston Avenue [18 windows including B99-B112].

A30 (*Plate 30*). South transept gable, 5 lights.

The Saviour of the World and the Four Evangelists.

In the CL Christ holds an orb with a cross above it symbolising the triumph of Christianity in the world. The Four Evangelists are portrayed in one light each on either side of Christ and are turned towards him. Above Christ the dove of the Holy Spirit is portrayed in a rondel. The figures are robed in brightly coloured clothes set against ochre backgrounds.

Studio: Unsigned: [Possibly by M. & A. O'Connor, of London?].

Date: Undated: [c. 1868].

Size: 3020mm x 2170mm.

Commemoration: Unknown.

Donors: Richard J.S. Harman and T.D. Condell. Harman was a Fellow of Christ's 1868-97 [*Christ's* 1950, p.13]. Thomas D. Condell (former pupil 123), was an assistant master 1867-93. He died on 1 June 1923 [*ibid.*, p.76]. See B37.

Text: S. MATTHEW GO YE AND TEACH ALL NATIONS [LL]

S.MARK HE THAT BELIEVETH & IS BAPTISED SHALL BE SAVED
[2nd light]

SANCTIFY THEM THROUGH THY TRUTH THY WORD IS TRUTH [CL]

S LUKE GLORY TO GOD IN THE HIGHEST [4th light]

S JOHN IF YE LOVE ME KEEP MY COMMANDMENTS [RL]

Note: The initials of each saint appear numerous times behind each figure.

Documentation: The board was informed on 2 Dec. 1867 that Messrs Harman and Condell were donating a window 'according to a design exhibited' [pp.390-91]. The *Press* records the donors and installation [11 Dec. 1868, p.2]. A photograph of this window in its former position in the east sanctuary is recorded in CCR, no. 44 (Dec. 1900), p.441.

Note: This window is included in the A section because it displays an interesting medievalising style. It is attributed tentatively to M. & A. O'Connor on stylistic grounds. The particular use of brightly coloured glass and the treatment of the faces suggests this studio.

A31 (*Plate 31*). South nave; 1 light.

Sir Guy de Brienne.

A thirteenth-century crusader stands in chain armour and a long surcoat with a red cross upon it. He holds a spear and his other hand rests on his sword hilt. The broadsword has a lion's head on it. The crusader stands by a classical portico and in the distance is a city which may represent Jerusalem. Below on the left is the deceased's monogram and on the right the cross of an army chaplain which bears similarity to a Templar cross. In the apex of the light Christ is depicted as Alpha

and Omega. The arms on the left are those of Tonbridge School and on the right those of Cambridge University.

Studio: [Lowndes & Drury, London] *[Initialed: MT bottom right, below the scabard tip]. Designer:* Martin Travers. **Executant:** [Attributed to Joseph Nuttgens].

Date: 1926 *[below the initials].*

Size: 1570mm x 455mm.

Commemorative inscription: Given by the boys of this School in memory of / GUY SPENCER BRYAN-BROWN / Chaplain 1913 1917. Killed in action in France. *[Base].*

Text: SIR GUY DE BRIENNE. GSBB *[base left].*

ICXC *[apex left].* NIKA *[apex right].*

[Alpha and Omega signs are on the book in Christ's hands].

Documentation: A faculty application was made on 16 Sept. 1925 by E. Webb, bursar, to Dean Carrington. A description of the iconography is recorded [DC Christ's College]. A faculty was granted on 18 Sept. 1925 [BR II, p.357]. According to the *Press* of 8 Aug. 1927 the dedication by the retired Abp Julius occurred on Sunday 7 Aug. 1927 [p.8]. The dedication is noted in the CCR with the observation that 'The fact that he [Bryan-Brown] also gained his Crusader colours at cricket at Cambridge gives an additional point to the figure of a Crusader' [no. 125 (Aug. 1927), pp.456-57]. A photograph of the window is reproduced [ibid. (p.457)].

The L&D Ledger refers to this window briefly as 'New Zealand Window' [invoice?] 265. The cost was £9 17s. 9d. [WMG (24 Nov. 1926), p.32].

Preparatory material: The design, 348mm x 147mm, pen, pencil, watercolour. Inscribed: CHRIST'S COLLEGE CHRISTCHURCH NEW ZEALAND / DESIGN FOR MEMORIAL WINDOW ON S SIDE / OF CHAPEL *[top]* SCALE 1 1/2"=1' / 25-vi-1925 / MARTIN TRAVERS / 11 LETTICE STREET / LONDON SW6 *[base]*. Collection: Martin Travers, by gift to the RIBA.

Literature: This design is listed in *RIBA*, p.53, no. 42.

Note: Travers and Bryan-Brown may have been fellows at Tonbridge School as both attended that institution. No reference to this window could be found in the records of the CCOBA or the Christ's College Board of Governors.

The attribution to Nuttgens of the execution of this window is made on stylistic grounds. The use of a strong solution of silver-stain to produce ochre is a hallmark of Nuttgens's work as are the clear paintlines in this work. Travers rented a studio at Lowndes & Drury at this date and Nuttgens worked as his assistant. The same sword-hilt appears as that of St George's in A74, designed and executed by Nuttgens in 1922-23.

A32 (Plate 32). South nave, 2 lights.

The Tree and the River of Life.

In the LL is depicted the Tree of Life and in the RL the River of Life. Unpainted scarlet and azure glass composing the tree and the river are set against turquoise glass in the centre and purple glass in the outer portions. This has the effect of

causing the tree and river to stand out from the background as though suspended in the lights.

Studio: Unsigned: [Patrick Reyntiens Ltd]. **Designer:** John Piper. **Executants:** Patrick Reyntiens and John Piper [*information from the plaque inscription*].

Date: Undated: [1968].

Size: 1580mm x 1070mm.

Commemoration: Canon Earnest C. Crosse, Headmaster and Chaplain 1921-1930 DSO MC [*information from the plaque inscription*]. After leaving Christ's he returned to England and was the vicar at Henley-on-Thames where he knew Piper. He died on 11 Dec. 1955, aged 68.

Donors: Mrs Crosse his widow, and family, and old boys. **Note:** His widow was Joyce Crosse.

Documentation: Simon Crosse, the son of the commemorated, informed Bp Warren on 30 Nov. 1964 that John Piper had indicated that he would be willing to design a window. However it would be some time before it was executed because Piper had a heavy workload [CCOBA correspondence]. In fact this window was not finished until 1968 because of other commissions held by Piper and Patrick Reyntiens.

On 14 April 1966 Piper informed the CCOBA secretary that he would forward the design which had been approved by the Crosse family. The window would cost £600 [CCOBA correspondence]. A faculty application was made on 17 Aug. 1966 by the assistant bursar which noted that the Bishop-elect [W. Allan Pyatt] had approved the design [DC Faculties]. A faculty was granted on 19 Aug. 1966 [BR III, p.210]. On 19 Jan. 1967 the CCOBA secretary gave Piper formal instruction to proceed with the window and notified him that the design would be returned separately. On 13 June 1969 the headmaster sent a circular letter to subscribers to the window to notify them of the unveiling on 13 July 1969 [CCOBA correspondence]. Applications for an import licence and copies of shipping papers are deposited in the CCOBA archives.

In a letter to the author of 4 May 1982 John Piper described this window's subject as his favourite.

Literature: This window is listed in *Thomas*, p.87, *Compton* [unpaginated but indexed under 'New Zealand'] and *West*, p.216. In these three entries the work is dated 1968 but the building is recorded as 'Christchurch Cathedral [*sic*]'. A photograph of this window is reproduced in *Ciaran* 1985b.

Note: The date of death of the commemorated and the Christian name of his wife are recorded in the *CCR*, no. 197 (June 1956), p.493.

A33 (Plate 33). North nave, 2 lights.

Let all the World Sing.

In the LL are depicted a monk or scholar with a book and lamp, a farmer and a young boy with a book. In the RL a seated woman is reading a book to a young boy. Behind them stand a bishop with a cross and a fisherman with a net. The selection of figures is representative of different groups in society. There are four angels in the apex of the lights. One holds a scroll, and another a crown. One crowned angel is playing a harp and the other holds cymbals.

Studio: Unsigned: [William Wilson, Edinburgh]. **Designer:** William Wilson.
Executants: A. Carrick Whalen and William Blair.

Date: Undated: [c. 1954].

Size: 1580mm x 1070mm.

Commemorative inscription: IN MEMORY of REGINALD JAMES RICHARDS HEADMASTER OF THIS SCHOOL 1932-1950 [*base*].

Text: LET ALL THE WORLD IN EVERY CORNER SING MY GOD AND KING [*above the figures*].

Donors: Old boys.

Documentation: On 26 Nov. 1951 it was reported that Mr Richards' widow had written stating that a suitable subject for the intended window might be one of several hymns by George Herbert which had been her husband's favourites. A member of the committee must have seen the designs for A3 by William Wilson as the secretary of the CCOBA was instructed 'to ascertain who was designing the window for the Cashmere Church' so that the artist could be approached about designing the Richards's memorial. Bp Warren was also to be consulted [CCOBA Minutes, p.142]. On 12 May 1952 it was reported that William Wilson had accepted the commission [*ibid.*, p.155] but this did not progress smoothly. The first design by Wilson was not accepted [*ibid.* (9 July 1952), p.165] but a new design was approved on 3 March 1953 [*ibid.*, p.189]. However because of the great delay in any report on progress the London secretary of the CCOBA had telephoned Wilson and he reported that the window would soon be dispatched [*ibid.* (30 June 1954), p.44]. On 23 Feb. 1955 it was announced that the window had arrived and cost £250 in total [p.69].

Bp Warren informed William Wilson on 7 May 1956 that the window would be stored until the chapel extensions were completed [DC Faculties]. The headmaster made a faculty application to Warren on 6 Dec. 1957 [DC Faculties] and a faculty which records the donors was granted on 6 Dec. 1957 [BR III, p.76]. The CCR notes that this window was dedicated by Warren on 8 Dec. 1957 at the re-opening of the chapel. Richards was the first old boy to become a headmaster of Christ's [no. 201 (June 1958), p.166].

Literature: The window is recorded in *BSMGP 1961* as executed in 1954.

CITY. THE NURSES' MEMORIAL CHAPEL, Riccarton Avenue [9 windows including B118-B122].

A34 (*Plate 34*). North-east sanctuary, 1 light.

The Angel of Hope.

The angel kneels on a grassy rock that is lashed by the sea. She holds a chained anchor, the emblem of hope. The angel has a flamed nimbus and above the figure is 'the sunrise of a new day...over the Celestial Dress of white and gold there is a garment of purple, representing earthly sorrows and duties borne with courage. The wings are crimson symbolising Love'. Note: See Documentation.

Studio: Unsigned: [Whall & Whall Ltd, London]. **Designer:** Veronica Whall.
Executants: Veronica Whall [and Christopher J. Whall ?].

Date: Undated: [1952-53].
Size: 1190mm x 450mm.

Commemorative inscription: IN MEMORY OF OUR PIONEER NURSES /
"They have made others to Hope" Ezek 13 6 [*base*].

Donors: Christchurch Hospital-trained nurses who attended the 1951 reunion.

Documentation: On 30 September 1952 Veronica Whall sent the design to the Lady Superintendent with the description quoted above. She has designed the window to match *Charity* (A35) [CHC]. Whall informed the Lady Supt. on 28 Oct. 1952 that she had received the design back and will start on the window at once [CHC]. Whall notified the Lady Supt. on 25 March 1953 that the window was sent on 18 March 1953. She notes that she and her brother Christopher J. Whall had just retired to Great Staughton, Hunts. which suggests that this was probably Whall's last commission [CHC].

The *Press* of 6 Aug. 1953 recorded the dedication by Bp Warren on 2 Aug. 1953 and the donors [p.2] and a photograph of the window was reproduced [*ibid.*, p.10].

Literature: A colour photograph of this window is reproduced in *Smith, J.*, p.82. See A37.

Preparatory material: The upper half of the cartoon, 702mm x 486mm, charcoal on cartridge paper. Collection: Veronica Whall, by bequest to Christopher J. Whall, by gift to WMG [Item A844].

A35 (*Plate 35*). South-east sanctuary, 1 light.

The Angel of Charity and a Waif.

The angel is enthroned on the world and the child, symbolic of the soul, is shown as a waif protected by the cloak of charity. The angel is depicted as a strong but gentle figure. The waif rests his head wearily on the angel's knee. Above the head of Charity is 'an arc of the sun's rays, which is symbolic of the love of God. The colours are also symbolic; the white cloak lined with red stands for Purity and Love, the blue means heavenly wisdom, and the blending of the two in the purple wings means power...which springs from love and wisdom combined'. Note: See Documentation.

Studio: Unsigned: [Whall & Whall Ltd, London]. **Designer:** Veronica Whall.
Executant: Veronica Whall.

Date: Undated: [1932-33].
Size: 1190mm x 450mm.

Commemorative inscription: REMEMBER YE IN THE LORD HIS SERVANT
MARY EWART / "Let your light so shine before men" [*base*]. **Note:** Mary Ewart was matron from 1898-1908 and died on 22 July 1930.

Donors: Christchurch Hospital staff.

Documentation: A description signed by Whall, and quoted above, is framed in the north vestry. Although correspondence regarding the three other windows in the chapel by Whall has been found none relating to this first commission has come to light.

The *Press* of 12 April 1933 noted the impending unveiling of the window 'designed and executed by Messrs [sic] Whall & Whall' [p.2]. The dedication on Sunday 16 April 1933 by Bp West-Watson was recorded in the *Press* (17 April 1933), p.8, in the *New Zealand Nursing Journal*, 26, no. 2 (May 1933), p.58 and in the Chapel Service Register. This window is listed with the date of 1933 in *Whall & Whall 1949*, p.58.

Preparatory material: The cartoon, 1311mm x 536mm, charcoal on cartridge paper. Inscribed: 'Christchurch' [top left]. Collection: Veronica Whall, by bequest to Christopher J. Whall, by gift to WMG [Item A843].

Literature: See A37.

A36 (Plate 36). South nave, 1 light.

Faith and a Sick Child.

The figure of Faith distinguished by the cross of Faith on her dress is seated with her foot upon a cushion. She holds a sick, sleeping child with his head bandaged and his hands clasped in prayer. The hands of Faith are in an unusual position. On either side of the figures is an hour-glass and a circle representing time and eternity.

Studio: Unsigned: [Whall & Whall Ltd, London]. **Designer:** Veronica Whall. **Executant:** Veronica Whall.

Date: Undated: [1935-36].

Size: 1180mm x 380mm.

Commemorative inscription: In Memory of / Sybilla Emily Maude Died July 12th 1935 [base]. **Note:** Nurse Maude OBE, was matron of Christchurch Hospital from 1893-96.

Donors: Christchurch Hospital staff and others.

Documentation: The *New Zealand Nursing Journal* records the donors, a description of the iconography and the dedication by the retired Abp Julius on Sunday 15 Nov. 1936 [30, no. 1 (Jan. 1937), p.23]. The female figure is described as a nurse but in a framed description in the north vestry of the chapel she is described as Faith. The figure is not wearing a nurse's uniform. It could be assumed that the framed description was based on a synopsis from Whall because of its phraseology. The reference to the hour-glass and circle is a detail that Whall would explain and would have researched before including in the window judging from the elaborate description rendered by Whall of A34 and A35.

Preparatory material: The cartoon, 1376mm x 620mm, charcoal on cartridge paper. Collection: Veronica Whall, by bequest to Christopher J. Whall, by gift to WMG [Item A842].

Literature: See A37.

Note: Maude is commemorated also by A12 by Veronica Whall.

A37 (Plate 37). North nave, 1 light.

Christ and Children.

Christ is seated with an infant on his knee. His other hand rests on the head of a small girl. Another small child kneels on the grass. The children are well-dressed, healthy and happy. On the grass are small daisies and behind the figures is a cypress grove.

Studio: Unsigned: [Whall & Whall Ltd, London]. **Designer:** Veronica Whall.
Executant: Veronica Whall.

Date: Undated: [1938-39].

Size: 1180mm x 380mm.

Commemorative inscription: IN MEMORY of / ANNIE PATTRICK [base].

Note: Patrick was a Director of Plunket Nursing in New Zealand and died on 19 Sept. 1937. She had trained at Christchurch Hospital.

Donors: Christchurch Hospital staff, Plunket nurses and others.

Documentation: On 5 Oct. 1938 Veronica Whall forwarded a design to a Miss Knight and explained that 'I have tried to make it as happy and full of colour as possible - (with daisies on the grass etc)' [CHC]. An account dated 27 March 1939 for £60 includes freight and insurance was rendered by Whall to Margory Astley [CHC].

A collection of unbound correspondence dating from 1938 to 1939 regarding this window is deposited with the CHC with a minute book entitled Minutes Miss Patrick [sic] Memorial Committee 1 March 1938 to 22 June 1939. A ledger with donations and expenses listed over Jan. 1938 to 4 Feb. 1940 entitled Miss Annie Patrick's Memorial Window Fund Nurses [sic] Memorial Chapel Christchurch Hospital Feb. 1938 is also deposited with the CHC.

According to the *Press* the dedication by Revd Henry Williams was on Sunday 25 June 1939. Biographical details about Patrick and a brief description of the window are recorded which reveal that the children have been portrayed as healthy as a tribute to her work. The wild flowers represent the brightness which she brought into the lives of many children. A photograph of the window is reproduced [(26 June 1939), p.2]. The unveiling is described and another photograph of the window is reproduced in the *New Zealand Nursing Journal*, 32, no. 8 (Aug. 1939), p.292.

Literature: A34-A37 are listed in *Ciaran 1986a* and are covered in detail and photographs of them are reproduced in *Ciaran 1986d* and *Ciaran 1990*.

CITY. THE ROBERT MCDOUGALL ART GALLERY, Hagley Park
[6 windows including B123].

A38 (Plate 38). *The Ascending Christ*.

The Risen Christ ascends to heaven. Below are the tops of fruit bushes and behind the cloud banks of the sky. Christ's arms are outstretched as though in blessing. The border is a grape-vine and at the apex is depicted a background pattern of trefoil clover symbolic of the Trinity.

Studio: Unsigned: [Attributed to James Powell & Sons, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [post 1864 - pre 1869].

Size: 2120mm x 400mm.

Commemorative inscription: To the Venerable Octavius Mathias Archdeacon of Akaroa died June 18 1864 *[base]*. **Note:** See A8.

Donor: Unknown. **Note:** Harriet Mathias, the commemorated's second wife, died on 6 March 1914, aged 79 [MDCB M240]. She may have been the donor.

Text: IHC *[above Christ]*. XPS *[below Christ]*.

Documentation: See A42.

Note: The attribution to Powell's is made on stylistic grounds. The treatment of the face of Christ can be compared with that in A14, a known work from Powell's.

A39 (Plate 39). Samuel in the Temple ? [A39 and A40 were probably a pair].

A young [man?] kneels in front of a curtain with his hands in prayer. The figure may be Samuel in the temple being spoken to by God. Behind the curtain is a burning candle in a holder and behind the figure is a [censer?]. The remainder of this window bears the same background pattern as A40. Although the bottom panel is missing it can be assumed that it also displayed a Star of David.

Studio: Unsigned: [Attributed to Ward & Hughes]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [post 1863, pre 1869].

Size: 2430mm x 485mm.

Commemoration: Unknown.

Donor: Unknown.

Documentation: See A42.

Note: The attribution to Ward & Hughes is made on stylistic grounds. See A40.

A40 (Plate 40). Christ. [A39 and A40 were probably a pair].

Christ stands with his hands at his sides. He has a cruciform nimbus and simple robes. He is surrounded by a vesica with a grisaille background. Above him is a cross in a vesica and below him a Star of David. This may refer to the genealogy of Christ. The background is a closely woven grape-vine which may refer to Christ as the True Vine. The borders depict oak leaves and acorns.

Studio: Unsigned: [Attributed to Ward & Hughes]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [post 1863 - pre 1869].

Size: 2425mm x 490mm.

Commemoration: Unknown.

Donor: Unknown.

Documentation: See A42.

Note: The attribution of A39 and A40 to Ward & Hughes is made on stylistic grounds. The windows can be compared with that by Ward & Hughes of 1865 illustrated in *Haward 1989*, plate 61.

A41 (Plate 41). *The Risen Christ Walking on the Water.*

The Risen Christ strides across the waves with his robes gathered over one arm. He has a cruciform nimbus. His brow bears the marks of the Crown of Thorns and his hands the nail marks. Christ's face and hair are delicately painted. He wears richly patterned robes. The inner robe is decorated with butterflies. The background night sky which has a leaf pattern painted on it shows three bright stars perhaps symbolising the Trinity. The figure of Christ protrudes into the border which shows elongated and delicately drawn window tracery. The window has been repaired as the central portion of Christ's robe is a replacement. There is canopy work above the figure.

Studio: Unsigned: [Attributed to Clayton & Bell, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [c. 1868].

Size: 2430mm x 475mm.

Commemoration: Edward P. Harper. **Note:** He was a naval officer [*Baker*, p.31].

Donors: Bp Henry J.C. [and Emily ?] Harper, his parents.

Documentation: The *Press* of 18 Feb. 1869 reported that this window had been installed recently and provides much valuable information about it. The window had been donated by the Primate of New Zealand, in memory of one of his sons....At the base of the window is the quotation - "And the sea shall give up the dead that are in it." On a brass tablet affixed to the panel work below are written these words - "Edward Paul Harper, aged nineteen, lost at sea in 1863" The work was executed by an English firm....All the windows with one exception, and we believe the vacant place is engaged for a similar purpose, are now filled in with painted glass' [p.2]. See also A42.

Note: The attribution to Clayton & Bell is made on stylistic grounds. The choice of bold red, blue and purple glass is a hallmark of this studio and the treatment of the face can be compared with those of the Clayton & Bell window illustrated in *Harrison 1980*, plate 16. Bishop Harper's outward letterbook of this period is silent about this window.

A42 (Plate 42). *Angels Carrying a Child to Heaven.*

Three angels fly towards heaven in the clouds. One holds a small child who faces the viewer and another angel holds her hands out in supplication. In the canopy work an angel holds a pennant decorated with a red cross. There is much background grisaille and a grapevine is depicted in the border.

Studio: Warrington [signed base left] London [base right]. **Designer:** William Warrington? **Executant:** William Warrington?

Date: 1864 [at the end of the signature].

Size: 2500mm x 460mm.

Commemorative inscription: In Memor[y?] / Second Son [] / who d[ied?] [base].

Text: I shall go to [] [below the figures].
Of such is the kingdom of heaven [scroll held by an angel].

Donor: Unknown.

Literature: This window is noted in the exhibition catalogue *A Canterbury Perspective*, Christchurch, 1990, p.6, exhibit 62 incorrectly titled as *Virgin and Child with Angels*.

Note: This window most probably commemorated a child because of the iconography chosen (the child gazes directly at the viewer), and the text which is taken from 'Suffer little children, and forbid them not, to come unto me: for of such is the kingdom of heaven'.

A pictorial source for the figure of the angel holding the child ascending to heaven may have been *The Mother's Dream*, by Thomas Brooks of 1852. An engraving of this was executed for sale in 1853. A reproduction of the engraving is found in *Guise*, p.132.

William Warrington (1796-1869), retired in 1864 so this must have been among his last works if he painted his own windows in his latter years. His son James carried on until about 1875 but it is not known when he had joined his father's studio.

A38-A42:

Documentation: This group comprises six of the seven windows which were in the Barbadoes Street Cemetery Chapel. They were removed on an unknown date prior to the chapel's demolition on 1 Nov. 1955 and stored for some years in a shed at a City Council depot. The author found them for sale at a public fair in 1986. The owner, Martin Brown a former Christchurch City Council employee, perhaps fearing that the council would repossess these, sold them to Graham Stewart. After negotiation five were bought by the Robert McDougall Art Gallery for \$1500. The sixth was bought by Harry Rutherford-Jones of Queenstown and later sold to the McDougall for \$1300. A seventh window is possibly still in the possession of Brown. Its subject is unknown. In 1992 all except one of the gallery's windows are still stored with Stewart.

From photographs of the building's exterior it can be deduced that there were three windows in the sanctuary and two in each nave wall. B123 was in the north-east sanctuary and that the two other sanctuary windows were executed by Powells [NZCN 7, no. 12 (Oct. 1877), pp.147-48; *ibid.*, 10, no. 17 (March 1881), p.468]. Judging from the measurements of the windows it is probable that A38 was in the sanctuary as it and B123 are smaller than the other windows. It is possible that A39 and A40 were a matching pair in the same side of the nave.

The unknown seventh sanctuary window is referred to in the JP&SW Window Glass Order Book. It was ordered by 'Bishop New Zealand' [Harper]. The entry records the building as 'Cemetery Chapel' and the window's size. The cost is illegible [AAD (1/2-1977), p.140]. No date and order number are recorded, but the entry must have been written in late Dec. 1863 judging from the dates on preceding and proceeding entries. The date precludes this entry referring to A38. Bishop Harper's letterbook of this period contains no reference to this window.

An account rendered on 23 July 1856 suggests that this chapel was designed by B.W. Mountfort. 'By payment to Mr B.W. Mountfort for preparing Drawings and

Estimates for Cemetery Chapel' £5 [DC Miscellaneous II]. The *Press* on 24 June 1863 reported that the chapel had just been completed [p.2].

The *LT* of 1 July 1863 reported the consecration by Bp Harper on 23 June 1863 of the Anglican portion of the cemetery and the chapel 'It is hoped, that before the end of the year, all the windows will be filled with painted glass, orders having, we understand, already been sent to England for execution, by one of the best makers. The windows will all be memorials to departed friends, put up at the expense of the survivors' [p.4]. This information is repeated in the *Church Quarterly*, 2, no. 3 (July 1863), pp.18-19.

According to *CP* efforts were made to find these windows a suitable setting prior to demolition; 'the Pilgrims' Association has offered the windows to Opawa for use in the new church when it is built' [5, no. 4 (May 1950), p.7]. The church must have declined the offer. A good photograph of the chapel is reproduced in *Christchurch Star-Sun* (27 Nov. 1954), p.10.

Literature: The acquisition of the windows by the McDougall Art Gallery and a general description of the windows is recorded in *Ciaran 1986c*.

FENDALTON. THE ANGLICAN CHURCH OF ST THOMAS [THE APOSTLE], Strowan Road [4 windows].

A43 (Plate 43). North chancel, 2 lights [A43 and A44 are a pair].

Untitled.

The two lights are composed of unpainted glass in brightly coloured hues juxtaposed against a gold background. The lights depict the fingers of St Thomas which appear to hold pieces of glass. At the top of the lights are small leaves.

A44 (Plate 44). South chancel, 2 lights.

Untitled.

The two lights resemble in design those in the north chancel however the fingers and pieces of unpainted glass are composed of creme opaque glass. The background glass is subdued in tone. The effect is cooler than that in the north chancel. Small leaves are depicted at the top.

A43 and A44.

Studio: Unsigned: [Hanly & Johnson, Christchurch]. **Designer:** Philip Trusttun. **Executants:** Ben Hanly, Suzanne Johnson and Philip Trusttun.

Date: Undated: [1983].

Size: 1220mm x 1220mm.

Commemoration: Non-commemorative.

Donors: Marion J. and Mabel Sorenson [information from the plaque inscription]. This was by bequest.

Documentation: The designs by Philip Trusttun for the Sorenson bequest windows were shown to the vestry on 17 Aug. 1983 [VMB St Barnabas Fendalton (unpaginated)]. On 19 Aug. 1983 a faculty application was made by Revd R. Lowe

to the DR [Bishop's Correspondence Fendalton] and a faculty was granted on 22 Sept. 1983 [BR III, p.437]. According to the VMB of 19 Oct. 1983 the dedication was to be on St Thomas' Day 18 Dec. 1983.

Literature: These windows are discussed in *Ciaran 1985a* and *Ciaran 1988b*.

Preparatory material: The cartoons for these windows, 1230mm x 1230mm, coloured paper and crayon on cartridge paper. Collection: Philip Trusttum.

A45 (Plate 45). South-east transept, 1 light.

Untitled.

Unpainted glass is juxtaposed in a composition with three rectangles of blue glass modulated by acid-etching as the focal highlight. The lead lines contribute to the design in themselves.

Studio: Unsigned: [Hanly & Johnson, Christchurch]. **Designer:** Philip Trusttum. **Executants:** Ben Hanly, Suzanne Johnson and Philip Trusttum.

Date: Undated: [1984].

Size: 1700mm x 600mm.

Commemoration: Rebie Foster 1881-1984 [*information from the plaque inscription*].

Donor: Janice Wallis, her niece [and others?].

Documentation: At the vestry meeting of 18 April 1984 it was announced that Mrs Wallace wished to give a window. Dr Baird was to show and discuss four designs by Philip Trusttum and the approximate cost of the window would be \$2,200 [VMB St Barnabas Fendalton]. Opinions were divided among the Fendalton vestry about the designs at the 16 May 1984 meeting. Donations had been received for the cost of the window but approximately \$500 was needed for protective screens so a subscription list would be opened [VMB]. See A46.

Preparatory material: The cartoons for these windows, 1710mm x 610mm, coloured paper and crayon on cartridge paper. Collection: Philip Trusttum.

A46 (Plate 46). North-east transept, 1 light.

Untitled.

Unpainted glass is juxtaposed in a composition with rectangles of blue glass modulated by acid-etching as the focal highlight. The lead lines contribute to the design in themselves.

Studio: Unsigned: [Hanly & Johnson, Christchurch]. **Designer:** Philip Trusttum. **Executants:** Ben Hanly, Suzanne Johnson and Philip Trusttum.

Date: Undated: [1984].

Size: 1700mm x 600mm.

Commemoration: Non-commemorative.

Donor: The Maddren family [*information from the plaque inscription*].

Documentation: A faculty application for both windows was made by Revd R. Lowe to the DR on 27 April 1984 [Bishop's Correspondence Fendalton] and a faculty was granted on 11 June 1984 [BR IV, p.6].

FENDALTON. CHRISTCHURCH BOYS' HIGH SCHOOL, Straven Road
[2 windows].

A47 (Plate 47). East wall of the central staircase, 1 light [A47 and A48 are a pair].

The is Insigne of the 1st Canterbury Regiment.

The insigne of the 1st Canterbury Regiment is shown in large scale. A white heron stands on one leg in water and is surrounded by two green fern fronds. The border is composed of small crowns and crosses. The background of this window is composed of unpainted, antique streaky glass.

Studio: [William Wilson, Edinburgh] *[initialled WW either side of the rebus (corona of St Giles Cathedral in Edinburgh), 30mm x 60mm, base right]*
Designers: William Wilson after James Johnstone. **Executants:** A. Carrick Whalen and William Blair.

Date: 1961 *[dated below the rebus]*.

Size: 2420mm x 1310mm.

Text: IN EACH OF THESE GREAT STRUGGLES WE FOUGHT AGAINST /
THE POWERS OF EVIL INCARNATE ON THE EARTH / AND BY GOD'S
BLESSING WE PREVAILED THE STRUGGLE / STILL CONTINUES AND
WILL FOREVER SIR H KIPPENBERGER *[base]*.

1ST CANTERBURY REGIMENT *[insigne]*. AKE AKE KIA KAHA *[insigne]*.

Documentation: See A48.

A48 (Plate 48). West wall of the central staircase, 1 light.

The Archangel Michael Defeating the Dragon.

The Archangel Michael in armour stands upon the dragon and slays it with his spear in its gullet. Michael holds his shield and the scales of justice and above the group is the Crown of Eternal Life. The border depicts the initials of both Howard Kippenberger and Michael, small crosses, swords and shields. The background of this window is made up of unpainted, antique streaky glass.

Studio: Unsigned: [William Wilson, Edinburgh]. **Designers:** William Wilson after James Johnstone. **Executants:** A. Carrick Whalen and William Blair.

Date: Undated: [1961].

Size: 2420mm x 1310mm.

Text: AND WHAT DOTH THE LORD REQUIRE OF THEE / BUT TO DO
JUSTLY AND TO LOVE MERCY / AND TO WALK HUMBLY WITH THY
GOD *[base]*.

M [border, twice]. HK [border, twice].

A47 and A48:

Commemoration: Maj.-Gen. Sir Howard Kippenberger KBE, CB, DSO, ED. 1897-1957 [information from the plaque inscription]. Sir Howard commanded the New Zealand Army in World War II.

Donors: Old boys [information from the plaque inscription].

Documentation: According to the *Christchurch Boys' High School Magazine* the old boys had decided that a window [sic] commemorating Sir Howard Kippenberger would be commissioned and donations were called for [126 (1958), p.150]. The Christchurch Boys' High School Old Boys' Association Minutes reveal that after the consideration of several designs which were deemed unsuitable James Johnstone (a retired teacher from the Canterbury College School of Art), had been approached and was prepared to submit a design [6 July 1959, unpaginated]. On 27 April 1960 it was reported that drawings shown at that meeting would be sent to William Wilson. On 5 Sept. 1960 what must have been modified drawings by Wilson were shown and approved. This argument is strengthened by a description of the windows in the *Press* as being by Wilson 'whose designs are based on drawings by Mr J.A. Johnstone' (9 Sept. 1960), p.15. The *Christchurch Star* reported the dedication on Anzac Day 25 April 1961 by Revd H.I. Hopkins [26 April 1961, p.9]. The dedication is described also in the *Christchurch Boys' High School Magazine* 129 (1961), pp.16-17 and colour photographs of the designs in Wilson's style are reproduced between these pages. The windows cost £1000 [ibid., 128 (1960), p.127].

A. Carrick Whalen informed the author in a letter of 8 Sept. 1985 that he executed these windows 'under instruction and guidance from Willie Wilson.' It is possible that the designs for these works are two of the last designs Wilson worked upon as he became blind in 1960.

Literature: These windows are listed in *BSMGP 1961*, p.119.

Note: Christchurch Boys' High School Old Boys' Association correspondence relating to these windows is missing.

HALSWELL. THE ANGLICAN CHURCH OF ST MARY [BV], Halswell Road [1 window].

A49 (Plate 49). East sanctuary, 3 lights.

The Ascending Christ with St Mary BV, St John the Evangelist, Adam and Eve.

In the LL St Mary BV stands with her hands clasped as in prayer. Beside her stands St John the Evangelist holding a book. Both look up to Christ. The figures stand in a flower garden that includes a grape vine, daisies and lilies. Below them lie a lion cub and a calf. Above in the sky are many different birds.

In the CL the Risen Christ ascends to heaven. He wears a cloak over his robe. Below is the dove of the Holy Spirit and in the base two angels kneel in adoration.

In the RL Eve and Adam stand naked in the Garden of Eden looking up to Christ. Eve clasps her hands as though in prayer. Behind them is the Tree of the Fruit of Knowledge. An owl in the branches symbolises wisdom and a kiwi stands by Eve's

feet. In the base a wolf and a lamb rest side by side. Various exotic birds fill the sky and a flamingo stands in the garden.

Studio: Unsigned: [Joseph Nuttgens 'Glasyers', High Wycombe]. **Designer:** Joseph Nuttgens after a sketch by an unknown artist. **Executant:** Joseph Nuttgens.

Date: Undated: [1957].

Commemoration: Andrew and Ada Fairbairn. **Note:** He died in 1925 and she died in 1954 [CHTM Q09.03 261, 205].

Donor: Eileen Fairbairn, their daughter.

Size: 2490mm x 1370mm.

Documentation: Eileen Fairbairn asked Bp. Warren on 14 Feb. 1955 if it would be possible for her to donate a window to this church although she is not a parishioner because her parents were buried in the adjacent churchyard. She writes further that Joseph Nuttgens was recommended to her by Sir Edward Maufe, architect [DC Faculties]. Fairbairn had decided on Nuttgens for she informed Warren on 8 Dec. 1955 that the secretary of the BSMGP will visit Halswell and report to Nuttgens on the church [DC Faculties]. Nuttgens notified Fairbairn on 23 March 1956 that he is sending the design and 'The figures of Adam and Eve will have to be drawn from the life. Later I will try and get some New Zealand birds introduced' [DC Faculties]. Fairbairn explained to Warren on 20 Sept. 1956 that the delay in forwarding the design was due to it having been kept by Dr Gabbatt, a friend of hers, who had died since but she is sending it to him by air [DC Faculties]. A faculty application was made by Revd A. Barnett to Warren on 7 Nov. 1956 [DC Faculties] and a faculty was granted on 14 Nov. 1956 [BR III, p.62]. Nuttgens informed Warren that he had received the design and Eileen Fairbairn had visited him and discussed the 'drawing that the late Dr Gabbatt wished me to use, but which I think ought now to be modified more within the limits of stained glass technique' which suggests that Nuttgens's design was based on another drawing [DC Faculties c. 7 Dec. 1956]. The window was dedicated by Bp Warren on 7 Sept. 1958 [BR III, p.85]. According to the VMB the donor had sent a list of the birds in the window [(4 March 1959), p.31] but this could not be found in the PR. On 15 April 1959 the vestry was informed that the window was insured for \$1000 [VMB, p.31].

Joseph Nuttgens informed the author in a letter of 15 July 1982 that he received more correspondence in connection with this commission than with any other and that 'a lady artist made a pencil design shewing what was wanted, and which I used as a basis for the final design'. The artist is unknown and it is not clear that she was Dr Gabbatt.

Literature: Photographs are reproduced in the *Press* of the interior and exterior of the church damaged by fire on Tuesday 5 Dec. 1967. 'The hose was played on the three-light stained glass window worth about \$2000 above the altar' [(6 Dec. 1967), p.1]. A photograph of this window is reproduced in an article on it by Fiona Ciaran in the *Press* (13 Aug. 1982), p.14. This window is included in the list of Nuttgens's work compiled by Fiona Ciaran in *Nuttgens*, p.76.

Note: The glass is crazed most from fire damage towards the top and the blue glass in the top of the RL has been replaced. John Murphy, an art teacher at Christchurch Boys' High School, cleaned the damaged window and plated the exterior with a resin and fibreglass mixture to strengthen it.

LYTTELTON. THE ANGLICAN CHURCH OF THE MOST HOLY TRINITY, Winchester Street [4 windows including B192].

A50 (*Plate 50*). East sanctuary, 3 lights, quatrefoil tracery.

The Risen Christ Seated in Majesty with St Peter and St Paul the Apostles and St John the Baptist.

In the LL St Peter stands with his keys. One hand is raised in an attitude that denotes the act of teaching or speaking. He looks toward the CL.

In the CL Christ is seated in majesty on a rainbow. His right hand is raised in blessing and his left hand holds the orb surmounted by a cross symbolising the triumph of Christianity in the world. He has a cruciform nimbus and is surrounded by a mandorla. Below him is John the Baptist, his herald, who stands in a camel hair robe and sandals. He holds the emblem of the Lamb of God and his staff.

In the RL St Paul stands with a sword and book. He looks toward the CL.

All figures have robes with jewels on them. The over-all effect of the window is of intricate, jewel-like mosaic. The figures with the exception of Christ stand in niches with canopies. The background behind the figures has small stars in the sky. The ground at their feet has brightly coloured plants and flowers. In the tracery the Dove of the Holy Spirit with a cruciform nimbus is surrounded by the Star of David made out of two triangles. The tracery is composed in part of elements of threes which reinforce the theme of the Trinity.

Studio: A GIBBS. / fecit. / 38 BEDFORD SQ^{RE} / LONDON. [*Signed LL, right base, scratched out of paint*]. **Designer:** Attributed to William Butterfield. **Executant:** Alexander Gibbs.

Date: Undated: [c. 1865].

Size: 2770mm x 1380mm.

Commemoration: Louisa Andrews (27 Nov. 1819 - 15 June 1863) [*information from the plaque inscription*].

Donors: Her friends [*information from the plaque inscription*].

Text: ST PETER [LL]. KING OF KINGS [LL].

JOHN BAPT [CL]. BEHOLD THE LAMB OF GOD [CL, base].

ST PAUL [RL]. LORD OF LORDS [RL].

Note: The attribution to William Butterfield is made in the light of research elaborated on throughout *Thompson* that most of Gibbs's work of this period was designed and superintended by Butterfield. Certainly this work shows enormous stylistic similarity with other works known to be Butterfield / Gibbs collaborations of this period. For example similar figures of Christ and John the Baptist appear in a window of c. 1866 in the Rugby School Chapel, Warwickshire, viewed by the author in 1990. Plans drawn in c. 1850, held in the Anglican Church House, for an unbuilt chapel and house at Lyttelton, have been attributed on stylistic grounds to Butterfield by Jonathan Mané-Wheoki. The plans have an attached note which attributes them to Butterfield but there is no signature on the actual plans. Perhaps Butterfield's opinion was sought later as to a suitable studio by the donors of this window and he recommended Gibbs.

A51 (Plate 51). South transept, 3 lights.

The Life of Dorcas (above) Christ with the Crown of Life.

This window is divided into three tiers with the seated Christ holding the Crown of Life and flanked by angels in the upper tier. In the central tier is shown the story of Dorcas and in the base are floral grisaille panels. The whole window is executed in predominantly green and red glass offset by a larger amount of white glass than is usually seen in windows.

In the LL Dorcas distributes clothes to the poor. In the CL St Peter brings Dorcas back to life from her death-bed and in the RL he presents her to her friends.

Studio: Unsigned: [James Powell & Sons, London]. **Designer:** Sir E.J. Poynter. **Executant:** Unknown.

Date: Undated: [1871].

Size: 2640mm x 1410mm.

Commemoration: Mary Donald, who died on 31 Dec. 1869, aged 48 [*information from the plaque inscription*]. She was a benefactress, the wife of Dr William Donald, and the daughter of James [and Alicia] Townsend [LT (3 Jan. 1870) {p.2}]. See also A52 and B192.

Donor: Private subscription.

Text: THEY REST FROM THEIR LABOURS AND THEIR WORKS DO FOLLOW THEM [*below upper figures*]. SHE IS NOT DEAD BUT SLEEPETH [*base*].

Documentation: At the vestry meeting on 13 Jan. 1870 it was recorded that it was 'the general wish of the community' to place in the church a memorial to Mrs Donald [VMB [unpaginated]]. On 8 Sept. 1870 it was resolved that an order should be sent immediately to England for the window 'in the style and at the cost named in Messrs Heaton and Butler's Catalogue Plate 4 at 26/- per foot' [VMB]. A letter was read to the vestry from Canon Walsh asking for 3 guineas for a design by Lavers & Barraud 'in case that it was not adopted'. A letter was to be sent with a draft for the money thanking him and informing him that an order has been sent 'through Miles & Co to Messrs Powell & Sons' [VMB (30 Dec. 1870)]. Powell's had written to inform the vestry that the window has been shipped [VMB (11 May 1871)].

The LT of 26 June 1871 reported the studio, donors and installation of the window in June 1871. It is described as 'a work of art seldom surpassed, even in the churches of the old country...the beauty of the drawing and harmony of the colouring reflect great credit upon the house selected for the work' [p.2].

Alison Inglis at the University of Melbourne identified the design of this window from her own researches as being by Poynter in a letter to Fiona Ciaran of 14 March 1988. Inglis obtained this information from the AAD 3/54 Window Glass Cash Book p.265 (Jan. 1871).

A52 (Plate 52). North transept gable, 2 lights.

Christ Saving St Peter the Apostle From Drowning.

In the LL Christ stands on the sea and holds out his hands to St Peter who in the RL has sunk up to his knees. He holds out his arms in supplication to Christ. Behind St Peter three Apostles watch anxiously from a boat. The treatment of the

sky and the sea is very effective and foreboding. Both have bands of alternating light and dark glass heavily painted so that the sea appears chiselled. The stars are arranged symmetrically around Christ. The scenes are enclosed by vesicas with grisaille above and below the figures.

Studio: Unsigned: [Lavers & Barraud, London]. **Designer:** [N.H.J. Westlake?]. **Executant:** Unknown.

Date: Undated: [1864].

Size: 1340mm x 840mm.

Commemoration: Charles Townsend, who drowned on 9 Oct. 1863 in the Grey River [West Coast], aged 40 *[information from the plaque inscription]*. He was the superintendent of the government store on the West Coast and a surveyor [MDCB T347].

Donors: James and Alicia Townsend, his parents *[information from the plaque inscription]*. He died on 12 Aug. 1866 aged 72. She died on 5 Feb. 1872, aged 75. They farmed Ferrymead [MDCB T349]. See A51.

Text: WHEREFORE DIDST THOU DOUBT *[LL, base]*. LORD SAVE ME *[RL, base]*.

Literature: A photograph of this window is reproduced in an article on it by Fiona Ciaran in the *Press* (10 Sept. 1982), p.14.

MERIVALE. THE ANGLICAN CHURCH OF ST MARY [BV], Church Lane [19 windows including B195-B206].

A53 (Plate 53). East sanctuary, 3 lights.

The Adoration of the Christ-Child by the Shepherds and the Magi.

In the CL St Mary BV is seated in an open stable with a thatched roof. She holds the Christ-Child who has a cruciform nimbus and is blessing. Both figures are surrounded by rays of light. In proportion to other figures they are larger. Mary has a white flame on her head and small angels depicted in lozenges on her robes. On the roof of the stable stand two child angels. In the apex of the CL is the star of the Epiphany which led the shepherds and Magi.

In the LL a shepherding family or three male shepherds kneel in adoration. One touches the younger shepherd's head protectively and holds a bunch of holly. This boy holds out a nest with eggs as a gift. The two lambs with the shepherds reinforce the symbol of Christ as the Lamb of God who will be sacrificed. Behind them an angel holds the sun and a lantern is hung on a tree.

In the RL the three Magi kneel in adoration. One is much younger than the others. Before them are gifts and a crown. Their shields have been hung on trees. Behind the figures St Joseph saws wood and the new moon can be seen between the trees.

In the base are depicted the City of Jerusalem with its golden dome, the Cross surrounded by an aureole and twelve Greek crosses, and the City of Bethlehem with its star above it. The grass around the stable has flowers growing in it including daffodils, crocuses, and roses.

Studio: Designed / Walter Camm / Executed By / Florence, Robert & / Walter Camm for / Thomas William Camm / Smethwick England [*signed RL, centre base*].

Date: Undated: [c. 1929-30].

Size: 3700mm x 2700mm.

Commemorative inscription: To the GLORY of GOD / & IN LOVING MEMORY OF / THOMAS CHAMBERLAIN FIELD / DIED 15TH of DEC. 1921 AND OF HIS WIFE / ELIZABETH ANNIE / FIELD DIED 18TH / JUNE 1926. [*Below figures*].

Text: Unto us a Child is born; Unto us a Son is given [*scroll in the apex of the lights*].

There were Shepherds [*LL, scroll*].

There came Wise men from the East. [*RL, scroll*].

Donors: S.W. Field and 'his sister', their children.

Documentation: This window is distinguished only as a three-light one, order 4010 for New Zealand in the Camm Studio Despatch Book [Smethwick Library, 2633, 30 Aug. 1930 (unpaginated)].

The Camm Studio Consignment Book records that one stained glass window was sent to Christchurch on 30 Aug. 1930. The window cost £500 including £10 for the case. The weights are recorded [Smethwick Library, 2550, p.619].

The dedication on Sunday 21 Dec. 1930 by Archd. P. Haggitt was recorded in the *Press* with a photograph of the window [(22 Dec. 1930), p.13]. See also A58.

Literature: See A58.

Note: The design was exhibited in 1929 at the Royal Academy [RAE I, p.263]. A similar window of the same subject by T.W. Camm of c. 1919 is in the east sanctuary of St Michael and All Angels', Kelburn, Wellington.

The motif of the lozenges upon Mary's dress is possibly inspired by the ornament upon the the garment depicted in *Cinderella*, a watercolour by Joseph Southall of 1893-95. According to *Christian* 1989 this watercolour was exhibited at the Royal Birmingham Society of Arts in 1896, so Walter Camm would have had the opportunity to view it (p.104).

A54 (Plate 54). South nave, 1 light.

St John the Evangelist.

A youthful St John stands in bare feet on flowery ground. Behind him stands the eagle, his symbol. John holds a chalice containing a winged viper denoting the ability of the disciples to survive poisoned wine. John's robe has a ciborium depicted upon it. Behind him is a partridge which according to legend he kept as a pet in his later years and a river denoting his gospel. Above the saint in a rondel is the Lamb of God and in the base rondel is a cauldron on a fire denoting the apocryphal legend about a failed attempt to boil John in oil.

Studio: Des / & / Executed / by / Florence, Robert, / & Walter Camm / for Thomas William / Camm The Studio / Smethwick England [*signed base right*].

Date: Undated: [c. 1928-29].

Size: 2740mm x 520mm.

Commemorative inscription: To the Glory of GOD In memory of John / Studholme born 1829, died 1902, and Ellen / Studholme his wife, born 1838, died 1902. [*Base*]. **Note:** The dates of deaths on this window are incorrect. John Studholme was a farmer and MP 1867-74 and 1879-81. He died in London on 7 March 1903. Ellen Studholme died in Paris on 1 Dec. 1926 [MDCB S863].

Text: St JOHN. [*Below figure*]. P [*apex*].

Donor: Joseph Studholme, their son. **Note:** He died in London on 12 July 1930 [MDCB S863].

Documentation: It was announced to the vestry on 18 March 1927 that the donor had promised a window [VMB, p.47]. The *Press* reported the dedication on Easter Day 1930 [(21 April 1930), p.8]. See also A58.

Literature: See A58.

A55 (*Plate 55*). South nave, 1 light.

St Paul's Conversion on the Road to Damascus.

St Paul stands in bare feet on flowery ground. One arm is raised to shield himself from rays emanating from heaven. Behind the saint is the spiritual Whole Armour of God. In the rondel above Paul is the phoenix burning on its pyre, a symbol of the Resurrection. In the rondel below is depicted a hand, with a serpent biting it, placing a stick on a fire. This relates to the incident which Paul survived recorded in Acts.

Studio: Des / & / Executed / by / Florence / Robert & Walter / Camm for Thomas / William Camm / The Studio Smethwick / Nr. Birmingham England [*signed base right*].

Date: Undated: [c. 1928-29].

Size: 2740mm x 520mm.

Commemorative inscription: To the Glory of GOD and in loving memory of / Frederick Denhame Gibson, born 1831, died 1915, and of / his wife Mary Fox Gibson, born 1840, died 1919. [*Base*]. **Note:** Captain Denhame was a seaman and harbourmaster at Lyttelton. Mary was his second wife [*Press* (27 Sept. 1915), p.4].

Text: St PAUL [*below figure*].

Donor: Their family.

Documentation: The *Press* reported the dedication on Easter Day 1930 [(21 April 1930), p.8]. See also A58.

Literature: The donors are recorded in *Britten*, p.31. See A58.

A56 (*Plate 56*). South nave, 1 light.

St Matthew the Evangelist.

Matthew stands in bare feet on flowery ground. Behind him is an angel, his symbol, holding an ink horn. The saint holds a quill pen and also a book which is the same colour as his robe and hard to distinguish. In the distance is a river denoting his gospel. In the rondel above is an axe symbolic of Matthew's martyrdom and a book on a covered table. In the rondel below the figure is a money bag, rule and set square denoting Matthew's former occupation as a tax-collector.

Studio: Des. / & / Executed / by / Florence / Robert & Walter / Camm for Thomas / William Camm / The Studio Smethwick / Smethwick [sic] England [signed base right].

Date: Undated: [c. 1929].

Size: 2740mm x 520mm.

Commemorative inscription: To the GLORY of GOD and in affectionate memory of / Phoebe Marian Helmore / who died on Easter Sunday 1927. [Base]

Text: St MATTHEW [below figure].

Donor: Unknown.

Documentation: The *Press* reported the dedication on Easter Day 1930 [(21 April 1930), p.8]. See also A58.

Literature: See A58.

A57 (Plate 57). North nave, 1 light.

St Peter the Apostle.

Peter stands in bare feet on a flat stone (a reference to his name which means 'rock') on a flowery bank. He holds his emblem, a key, in one hand. Behind him is a net as he was a fisherman and one small fish which may signify Christ. The upside down cross denotes Peter's martyrdom and a thistle symbolises suffering. In the rondel above, Christ is depicted with a flock of sheep and in the rondel below an angel holds the commemorative scroll.

Studio: Des / & / Drawn by / Florence Camm / Exctd. by Florence / Robert & Walter / Camm / Thomas William Camm / The Studio Smethwick / Birmingham England [signed base right, the last line partially covered by the sill].

Date: Undated: [1928-29].

Size: 2740mm x 520mm.

Commemorative inscription: In affectionate memory / of Henry Philip Hill died / 1923 / and / Nora Alice Hill / died 1927 [predella scroll]. Note: They farmed at Leeston [MDCB H566].

Text: St PETER. [Below figure]. Feed My Lambs [apex].

Donor: Unknown.

Documentation: Claire Harrington, the Sandwell Borough archivist, notified the author on 5 July 1989 that from scant records which she had viewed 'the St Peter window was Camm's design number 12590'. See also A58.

Literature: See A58.

A58 (Plate 58). North nave, 1 light.

St Mark the Evangelist.

Mark stands in sandals upon a flowery verge. He wears a chasuble as Bishop of Alexandria with the crucified Christ depicted on it. Mark has one hand raised in blessing and the other holds a book. Behind him is a winged lion, his symbol and in the distance a river denoting his gospel. In the rondel above the saint are a papal mitre and staff and in the rondel below Mark is a fig-tree.

Studio: Des / & / Drawn / by / Florence Camm / Exctd. by Florence / Robert & Walter / Camm / Thomas William Camm / The Studio Smethwick / Nr Birmingham England [*signed base right, the first line partially obscured by lead*].

Date: Undated: [1928-29].

Size: 2740mm x 520mm.

Commemorative inscription: To the GLORY of GOD and in loving memory of / George Henry Noble Helmore born June 1862, / [died June 1922. *[sic]* / 'Blessed are the pure in heart' *[base]*. Note: He was a barrister and solicitor [*Press* (3 July 1922), p.7].

Donor: Unknown. **Note:** Janet M. Helmore, his widow, died in 1947 [CHT Upper Riccarton 232]. She may have been the donor.

Text: St MARK *[below figure]*.
Pax Tibi, Marce *[apex]*. IR *[chasuble, twice]*.

Documentation: According to the *Press* Archd. P. Haggitt unveiled this window on Sunday 23 June 1929 with A57 [(24 June 1929), p.4].

When the new St Mary's Merivale was built some of the windows from the previous church were transferred to it and this was recorded in *CN*, 56, no. 11 (May 1927), p.23. It also presented an opportunity for the installation of new windows. *CN* reported that the vicar [P. Haggitt], had written to Abp Julius asking him 'to select a window-making firm and confer with them regarding a sequence of windows' [56, no. 2 (Aug 1926), p.15]. Julius chose Camm certainly on the suggestion of Edmund R. Wilson, the architect of the new church. In 1920 Wilson had selected Camm for his new church of St Michael and All Angels' in Kelburn, Wellington [Turnbull Library 88-022-3/14]. This is probably why both churches have similar east windows.

The studio drafted a ground plan of the church with a scheme of twenty-two stained glass windows. It is inscribed: 'Suggested scheme for the windows. / Thomas William Camm / The Studio / Smethwick / Nr Birmingham (England)' and deposited in the PR.

The studio informed W. Hamilton on 29 July 192[9?] 'Confirming cablegram to you we are arranging to complete and send all the Side Windows first. The East Window will not be done till about the end of the year' [Smethwick Library, 2605, Camm Studio Letterbook, p.386]. **Note:** The Smethwick Library holds no order books for the Camm Studio dated after 1927.

The vestry was informed on 8 Feb. 1929 that a letter from Camm had been received. Two of the side windows were to be sent shortly and the others would be

sent six weeks later. The east window would be sent last [VMB, p.80]. On 3 May 1929 the vestry learned that two windows [A57 and A58] were sent on 22 March 1929 [VMB, p.83].

Literature: A53-A58 are noted in connection with Florence Camm in *Ciaran* 1986a. A good description of the iconography of all the windows in St Mary's is found in *Tutill*.

A59 (Plate 59). North transept, 2 lights, tracery

The Annunciation.

In the LL the Archangel Gabriel speaks to St Mary BV who stands in the RL. She stands with her hands clasped in prayer listening to his message. Both figures stand before a diapered curtain and above and below them the lights are filled with foliage similar to several Morris & Co. chintz patterns. In the tracery is depicted the dove of the Holy Spirit.

Studio: Unsigned: [Morris & Co., Merton Abbey]. **Designer:** J. Henry Dearle, after Sir Edward Burne-Jones. **Executant:** See Literature.

Date: Undated: [c. 1910].

Size: 3400mm x 1200mm.

Commemorative inscription: TO THE GLORY OF GOD AND IN MEMORY OF FRANCIS JAMES GARRICK / AND ELIZABETH MARIA HIS WIFE LATE OF THIS PARISH THIS WINDOW / IS ERECTED AS A LOVING TRIBUTE BY THEIR CHILDREN [*base*].

Note: Francis Garrick was a barrister and MHR for St Albans in 1884. He died on 7 June 1890 aged 56. Elizabeth Garrick died on 18 July 1907 aged 74 [MDCB G62].

Text: HAIL THOU THAT ART HIGHLY FAVOURED [*scroll below figures*].

Documentation: A faculty was granted on 28 Oct. 1910 for this window to be placed in the west end of the north aisle (in the former church) [BR II, p.233].

Literature: This window is documented in *Sewter* 1974-75 II, p.220. The entry from the unpublished studio list 'Catalogue of Designs used for Windows Executed from June 1876 to 30 June 1916' dated 11 Aug. 1910, names the glass-painters as: figures by Glasby, curtain and landscape drawn by Knight and painted by Watson, 'treework' heads and bases by Howard and Watson, dove drawn by Knight and painted by Watson and the scrolls were by Watson.

The LL is closely based on the design for *The Archangel Gabriel* (BJ WB40) carried out in 1893 for Burne-Jones' parish church of St Margaret, Rottingdean, Sussex [Sewter I, plate 616, Sewter II, pp.164-65 & 295]. The design for the RL is closely based on *St Mary BV* (BJ WB57) which was first used in the Albion Congregational Church, Ashton-Under-Lyne, Lancashire, in 1892-95 [Sewter II, pp.11 & 305].

Preparatory material: The design (254-1910), watercolour, pencil and ink on cartridge paper, 290mm x 95mm. Collection: Morris & Co., by sale to S.L. Berger, Berkeley, California.

Note: Professor Ken Goodwin of the Department of English, University of Queensland in a letter of 16 Sept. 1985 to Fiona Ciaran recalled that he visited New Zealand in Jan. 1972 to trace Morris & Co. stained glass windows. He forwarded slides only to Sewter from which to construct the New Zealand section of his catalogue which may account for the bare account of the windows.

SUMNER. THE ANGLICAN CHURCH OF ALL SAINTS, Wakefield Avenue
[4 windows including B272-B274].

A60 (Plate 60). West end gable, 3 lights, tracery.

Abraham, Moses and Ruth (predella) A Pioneer Family.

In the tracery is depicted a sea-scape with the heavens. The Southern Cross defined by the crucified Christ within it is the focal point. On either side is a band with four signs of the Zodiac; Taurus, Gemini, Leo and Virgo (represented by a woman with a unicorn for only such a female could tame the animal). Below is the long white cloud of Aotearoa, two sailing ships on which pioneers came to New Zealand and a whale with sea birds.

The three lights depict three Biblical pioneers. In the LL is Abraham being directed by the hand of God to leave his home and seek the Promised Land. The CL shows Moses with his rod and the tablets of the Ten Commandments. Behind him is the burning bush out of which God spoke and below is the fountain of water which gushed out of the rock which Moses struck. In the RL is Ruth who has been gleaned corn. She was a pioneer in the Promised Land and bore a son who was an ancestor of David. Above her is the Star of David and the crown of Christ. The small figures around her represent the generations between her and Christ.

In the predella is a New Zealand pioneer family. A father kneels with two children, one holding a cat and the other a watch. On the right is a mother and baby with two other children. The child on the ground plays with toy blocks. Between the two groups is the Barton coat of arms and items used by pioneers; shepherd's crook, saw, musket, trowel, watch, set-square, dog bone and collar, horse shoes, sewing and knitting basket, shovel and trowel.

Studio: Unsigned: [James Powell & Sons (Whitefriars), Wealdstone, Middlesex].
Designer: Brian Thomas. **Executant:** Unknown.

Date: Undated: [1966].

Size: 3740mm x 1570mm.

Commemorative inscription: To the / PIONEERS / of New Zealand [CL, base]. This glass was given by Cranleigh Barton in 1966 [base].

Note: Cranleigh H. Barton BEM LLB lived from 1890 to 1975 [framed inscription in the parish hall].

Text: ABRAHAM MOSES RUTH [above the central figures].

Documentation: Bp Warren informed Cranleigh Barton on 7 July 1965 that he had written to Brian Thomas who had discussed the cost with Whitefriars. The window would cost £1100 in total. Thomas asks for £50 as a part payment (probably a design fee) which would become part of the total payment if the work goes ahead [PR].

An undated faculty application of about July 1966 was made by Archd. Ronald Plaistowe. The design is attributed to Brian Thomas alone, and was approved by Bp Warren before he retired [DC Faculties]. A faculty was granted on 30 Aug. 1966 [BR III, p.214]. The faculty paper is deposited in the PR and states that the window would be made 'to the design submitted by Mr Brian D.L. Thomas, artist of London, England, the work to be executed by Whitefriars studio...and subsequent to the donor's death the following words to be added 'Given by Mr. Cranleigh H. Barton - 19xx'. This last feature was obviously changed.

According to the JP&SW Window Glass Order Book this window was ordered by Brian Thomas. The entry gives the country and church. The cost was £1,100. The 'Designs [are] for the approval of Mr Cranleigh Barton'. The window is made 'from designs & full size cartoons by Brian Thomas for Cranleigh Barton (donor of window)' [AAD (1/31-1977) (30 Nov. 1966), p.391, order 486].

The *Press* recorded the dedication on Sunday 25 June 1967 by Bp Pyatt and reproduced a photograph of the window [(26 June 1967), p.20]. A detailed description of the iconography is recorded in the parish magazine *The Messenger*, 36, no. 31 (Aug. 1967) (unpaginated).

Literature: This window is listed in *Thomas*, p.103. A photograph of this window is reproduced in an article on it by Fiona Ciaran in the *Press* (23 Oct. 1982), p.15.

Note: A window in the south nave of the Wellington Anglican Cathedral designed by Thomas shows a similar figure of Moses.

SYDENHAM. THE ANGLICAN CHURCH OF ST SAVIOUR, Colombo Street [6 windows including B278-B282].

A61 (Plate 61). East sanctuary, 3 lights.

Adam and Eve / The Lamb of God / The Fish of the Sea.

The LL symbolises the creation of people outlined in Genesis and the faces of Adam and Eve can be discerned on either side of the serpent wrapped around the trunk of the Tree of Knowledge. The CL depicts the Lamb of God which denotes the redemption of people by Christ. The RL shows the fish of the sea who symbolise the creation of living creatures described in Genesis.

The lights are executed in unpainted dalle de verre which is a technique whereby thick chunks of glass are faceted roughly by hammer and set in concrete.

Studio: Unsigned: [James Powell & Sons (Whitefriars), Wealdstone, Middlesex].
Designer: Pierre Fourmaintraux. **Executant:** Pierre Fourmaintraux?

Date: Undated: [1966-67].

Size: approx 250mm x 5200mm.

Commemoration: (LL) Gertrude F. Madsen, died in 1964. (CL) William E. Desmond 1904-1964, a benefactor of the parish. (RL) Revd E.C. Powell and Rhoda Powell his wife who were in this parish 1930-36 [information from the plaque inscription].

Donors: Unknown.

Documentation: On 19 July 1966 it was reported to the vestry that designs had arrived from Miller Studios and Whitefriars. The Whitefriars design was preferred

but they were to be asked to redesign the LL [VMB, p.343]. According to the VMB of 16 May 1967 the window had been shipped and should reach Lyttelton on 5 June 1967. The final account of £485 8s. 3d. was to be paid. The windows would be dedicated with the opening of the new church on 2 Nov. 1968 [p.3].

The JP&SW Window Glass Order Book records the country, church and subjects. The cost was £600. The window held import licence No. C.5944 with an expiry date of 30 June 1967 [AAD (1/31-1977) (10 Nov. 1966), p.395. order 476].

Revd John Ellis reported to Mrs Morrison, Faculties Committee member, that the window was dedicated by the retired Bp Warren and that a faculty was not applied for as the lights are 'part of the actual structure of the building' [DC Faculties (6 May 1969)]. A faculty in which the iconography is described was granted on 7 May 1969 [BR III, p.250].

Literature: This window is listed as designed by Pierre Fourmaintraux in *Thomas*, p.114.

Note: A panel of dalle de verre set in concrete, 240mm x 155mm x 30mm is deposited in the PR. This must have been a sample from Whitefriars of this type of work probably sent before the window was ordered as the technique was unusual for that time in New Zealand.

UPPER RICCARTON. THE ANGLICAN CHURCH OF ST PETER [THE APOSTLE], Church Corner [15 windows including B288-B297].

A62 (*Plate 62*). North chancel, 2 lights, one above the other, trefoil tracery.

The Christ-Child Found in the Temple / Christ Preaching in the Temple.

In the top light the Christ-Child is discovered by his parents teaching two [priests?] in the temple. The bottom light shows Christ preaching in the temple to four men. Both lights have canopy work.

Studio: Unsigned: [Attributed to Joseph Bell & Son, Bristol]. **Designer:** [Unknown]. **Executant:** [Unknown].

Date: Undated: [1860s?].

Size: 2430mm x 328mm.

Commemoration: Unknown.

Donor: Unknown.

Text: THEY FOUND HIM IN THE TEMPLE [*upper light, below figures*].
THE SPIRIT OF THE LORD IS UPON ME [*lower light, below figures*].

Literature: Without supplying any source *Storer* attributes the commemoration to Catherine Whitcombe (who died on 29 Feb. 1876) and Herbert Stevens (who died on 11 Jan 1873) and attributes the donation to Edward and Maria Stephens their parents. According to the MDCB Maria Stephens died on 25 Oct. 1921, aged 90 and Edward Stephens died on 6 June 1915 [S728]. A plaque commemorating the children is in the sanctuary but it cannot be assumed that it accompanies the window.

Note: The tracery is modern and this window has been repaired following extensive vandalism. See A63 for further discussion.

A63 (Plate 63). South-east transept, 1 light, tracery.

Christ Blessing a Child.

Christ blesses a small child which he holds in the presence of its parents. Above and below this scene are floral panels.

Studio: Unsigned: [Attributed to Joseph Bell of Bristol]. **Designer:** [Unknown]. **Executant:** [Unknown].

Date: Undated: [pre-Aug. 1865 ?].

Size: 1200mm x 326mm.

Commemorative inscription: IN MEMORY OF HARRY SEDGWICK / AN INFANT CHILD OF GC & A BEARD [base]. **Note:** Harry S. Beard died on 13 May 1863 aged 11 months [LT (16 May 1863), p.4].

Text: FOR OF SUCH IS THE KINGDOM OF GOD [below figures].

Donors: George C. and Ann Beard his parents.

Note: Because of the similar choice of glass colours, floral details, and style of painting it can be seen that this window and A62 are from the same studio. It is possible that they were combined as a 3-light window originally. Because the choice of glass colours is the same as that in A64, a known example by Joseph Bell of Bristol, A62 and A63 are attributed to that studio.

A64 (Plate 64). South transept, 2 lights.

The Prophets Isaiah, Ezekiel, Jeremiah and Daniel.

The four prophets Isaiah, Ezekiel, Jeremiah and Daniel are depicted holding scrolls. They have a raised hand in the attitude denoting speech. Below each prophet and in the apex of both lights are small angels holding scrolls. The panels depicting Isaiah and Jeremiah appear to have been placed in the light destined for each other as they face outwards whereas Ezekiel and Daniel face each other and appear as if in conversation with each other.

Studio: Unsigned: [Joseph Bell of Bristol]. **Designer:** [Unknown]. **Executant:** [Unknown].

Date: Undated: [c. 1866].

Size: 2600mm x 830mm.

Commemoration: George C. Beard, who died on 11 Aug. 1865, aged 42 [information from the plaque inscription]. He had been a part-owner of Lavington Station [MDCB B264].

Donor: Unknown. **Note:** His widow, Ann Beard left New Zealand in 1870 and settled in Australia [MDCB B264]. She may have been the donor.

Text: **Note:** [] denote text covered by the hands of the prophets.

THE LORD OUR RIGH[T]OUSNESS [LL]. ISAIAH [LL]

HE SHALL BE THEIR SHEPHE[RD] [LL]. EZEKIEL [LL, base].

BEHOLD THY SALVA[TI]ON [CO]METH [RL]. JEREMIAH [RL].

TO THE LORD [OU]R GOD BELONG MERCIES [RL].

DANIEL [RL, base].

Documentation: This window is referred to on p.1 of 'Cartoons Figure & Ornament' (a studio cartoon-book?) as 'New Zealand 4 major Prophets' [JB&S]. The entry follows that for a church in Locking [Avon] and as that order was executed in 1866 so it can be assumed that this window was executed next.

Note: A similar window is in the chancel arch of the Anglican Church of St Cuthbert, Wells, Somerset. See A65.

A65 (Plate 65). South transept, 2 lights.

The Four Evangelists.

The Four Evangelists stand holding books and facing into the centre of the window. St John carries a chalice also. Below each evangelist is his symbol and a dense foliate grisaille forms the background of the entire window.

Studio: Unsigned: [Joseph Bell of Bristol]. **Designer:** [Unknown]. **Executant:** [Unknown].

Date: Undated: [c. 1866].

Size: 2600mm x 830mm.

Commemoration: Revd James A. Wallace, former vicar of St Julian's Church, Wellow, Somerset, who died on 16 July 1858, aged 32 [information from the plaque inscription].

Donor: Unknown. **Note:** Emma Wallace, his widow died on 24 July 1872 in London [MDCB W94]. She may have been the donor.

Text:

S MATTHEW [LL, below figure]. S MATTHEW [LL, scroll].

S LUKE [LL, below figure]. S LUKE [LL, scroll].

S MARK [RL, below figure]. S MARK [RL, scroll].

S JOHN [RL, below figure]. S JOHN [RL, scroll].

Note: A similar window signed by Joseph Bell & Son and dated 1865 is in St Martin's Chapel in the Anglican Church of St Cuthbert, Wells, Somerset as is a window resembling A64 in the chancel arch. These were sighted by the author in July 1990. This and the commemoration suggests that there was some link between the two churches and that perhaps advice was given from Somerset about the kind of stained glass to install in St Peter's. Enquiries on Fiona Ciaran's behalf by Peter Stroud, a parishioner of St Cuthbert's, have failed to find a connection however.

A66 (Plate 66). North nave, 2 lights.

St Peter and St Bartholomew the Apostles (predella) St Peter and St John the Evangelist at the Empty Tomb / St Philip and St Bartholomew.

In the LL St Peter stands in bare feet by Lake [Tiberias?]. He holds a book and fisherman's net and points to the keys which are his symbol. Behind his head rays of light emanate from him.

In the RL a younger St Bartholomew gestures towards St Peter. He holds a knife symbolic of his martyrdom.

In the predella is depicted the angel at the empty tomb in front of which are Peter and another disciple. Also shown are St Bartholomew and another disciple possibly setting out to preach the gospel after the resurrection. The entire window is bordered by a naturalistic grapevine and the figures appear to be real rather than idealised figures which suggests that they were drawn from life.

Studio: [Lowndes & Drury, London] *[signed: M. Lowndes RL base, to right of the disciple's foot].* **Designer:** Mary Lowndes. **Executant:** Mary Lowndes.

Date: 1915 *[dated at the end of the signature].*

Size: 2850mm x 1200mm.

Commemoration: Gertrude E. Scott (24 Aug. 1864 to 26 June 1909) *[information from the plaque inscription].*

Donor: K.G. Studholme, her sister *[information from the plaque inscription].* Katharine Studholme had married John Studholme jnr [MDCB B601].

Text: He that believeth on Me hath Everlasting Life *[base].*

Saint Peter *[LL, apex].*

S Bartholomew *[RL, apex].*

Documentation: This window is recorded in L&D studio work book. In an undated entry it is identified as 'Miss Lowndes / 2 Light Window / New / Zealand' (unpaginated). It is of great interest for it gives detailed instructions for the type and colour of glass to be used in this window in a code used by the studio to refer to the numerous kinds and colours of glass which it stocked.

A faculty application in which the window's iconography is described was made on 25 Oct. 1916 by Revd H. York to Bp Julius [DC Riccarton, St Peter]. A faculty was granted on 26 Oct. 1916 [BR II, p.282]. CN reported the dedication by Bp Julius on Thursday 9 Nov. 1916 [47, no. 12 (Dec. 1916), p.7].

Literature: A photograph of this window is reproduced in an article on it by Fiona Ciaran in the *Press* (10 April 1982), p.16. The window which is the only work by Lowndes in New Zealand is listed in *Ciaran 1986a*.

GREATER CANTERBURY.

AMBERLEY. THE ROMAN CATHOLIC CHURCH OF THE MOST HOLY PASSION OF OUR LORD, Main North Road [3 windows including C5 and C6].

A67 (Plate 67). East sanctuary, 3 lights.

St Mary BV Holding the Dead Christ, with St Joseph and St Philomena.

In the CL St Mary BV, seated at the base of the Cross, holds the dead Christ on her lap. By the Cross are stylised trees and behind are different coloured, unpainted clouds in bands. At the base are the Crown of Thorns and the three nails from the Cross. Christ's right hand is still in the attitude of blessing.

In the LL St Joseph holds a lily before a diapered curtain. In the RL St Philomena holds a martyr's palm and an arrow. She has long fair hair and a wreath of flowers around her head. The drawing of the faces and hands is very fine with the flesh depicted as white. Joseph however is shown as swarthy.

Studio: Unsigned: [Heaton, Butler & Bayne, London]. **Designer:** [Attributed to Robert T. Bayne]. **Executant:** Unknown.

Date: Undated: [c. 1864-65].

Size: 970mm x 1090mm.

Commemoration: Unknown.

Donor: Sir Frederick Weld CMG, KCMG, GCMG (who died on 20 July 1891). This building was his estate chapel but in 1955 it was moved to Amberley [*Silcock*, p.11]. Weld was Premier of New Zealand 1864-65 and later Governor of Western Australia, Tasmania and the Strait Settlements [*DNZB*, p.580].

Text: STS JOSEPHUS ORA PRO NOBIS [*LL, base*].

MATER DOLOROSA ORA PRO NOBIS [*CL, base*].

INRI [*CL, cross*].

STA FILUMENA ORA PRO NOBIS [*RL, base*].

Literature: The chapel was built in 1866. In a letter [of about 1866-67?], to his father-in-law, Weld described the window in place in the chapel [*Lovat*, p.139].

The studio responsible is noted in *Silcock*, p.12 and a photograph of the window is reproduced on the cover. However this window can also be attributed to Heaton, Butler & Bayne on stylistic grounds and the treatment of St Philomena can be compared with that of the two female saints designed by Robert T. Bayne which are reproduced in *Harrison 1980*, plates 41 & 42.

Note: The unusual inclusion of St Filumena in this window is probably due to her being the name-saint of Filumena, Lady Weld, who died on 9 April 1903.

FERNSIDE. THE ANGLICAN CHURCH OF ST MATTHEW [THE EVANGELIST] [4 windows including C73-C75].

A68 (*Plate 68*). West end, 1 light.

The Angel of the Nativity.

The powerful figure of a youthful angel with his left arm raised in greeting fills the entire light. The angel is drawn certainly from classical sculpture. He stands on grass and holds by his right side an olive branch signifying peace. A ray spreads from the star of the nativity at the apex of the window down to the angel's flame-like nimbus. In the distance is Bethlehem. The angel's wings are richly coloured by silver stain ranging in intensity from gold to ochre. In striking contrast the olive branch is a deep emerald. The remainder of the window is very pale in tone with the only relief being the base with predominant green and purple tones.

Studio: Unsigned: [Joseph Bell, Bristol]. **Designer:** Arnold Robinson (after Minnie Dicksee?). **Executant:** Arnold Robinson.

Date: Undated: [1929].

Size: 2510mm x 680mm.

Commemorative inscription: ON EARTH PEACE / IN LOVING MEMORY OF HERBERT BROWN / SERVANT OF GOD 1860-1928 [*base*]. **Note:** He farmed at Fernside [MDCB B817].

Donors: Mrs Herbert Brown and her daughters. **Note:** Annie E. Brown died in Aug. 1941. One daughter, Doris, died on 19 Jan. 1930 [CHTM 258, Q06.05, 64]. Another daughter was Annette Hamilton [MDCB B817].

Documentation: On 22 Oct. 1928 Arnold Robinson forwarded a design to Mrs Brown who was in Clifton [Bristol], England. The window should cost approximately £100 [JB&S, Box 1928]. Bp West-Watson returned the design (which had been sent to him by Brown for a faculty application) to Robinson on 17 Nov. 1928 [*ibid.*]. On 24 June 1929 Geo. W. Wheatley & Co. Ltd informed the studio that the window had been shipped [*ibid.*].

A faculty application in which the donors are recorded was made on 19 Aug. 1929 by Revd H.O. Hanby to West-Watson [DC Cust] and a faculty was granted on 31 Aug. 1929 [BR II, p.399].

CN noted that the window is 'designed on lines suggested by the late Frank Dicksee, the famous artist, a friend of Mrs Brown's' [59, no. 3 (Sept. 1929), p.19]. CN reported that the window was dedicated on Sunday 19 Sept. by Bp West-Watson and that 'the writer was in error in ascribing to the late Frank Dicksee the figure of the Angel; it should have been Miss Minnie Dicksee' [59, no. 4 (Oct. 1929), p.20].

Preparatory material: The design, 278mm x 135mm, watercolour and ink on cartridge paper. Inscribed: FERNSIDE N.Z. / 8'-3" x 2'-3" / Sketch to be returned to / J. Bell & Son BRISTOL. Collection: JB&S. An unfinished design for this window, 227mm x 176mm, is also held [JB&S, Box 1928].

Note: 'Minnie' Dicksee was probably Margaret I. Dicksee (1858-1903) a sister of Frank Dicksee. Interestingly the *JBSMGP* notes that Frank Dicksee had been a stained glass artist in his early career [12, no. 3 (1957-58), p.175].

GERALDINE. THE ANGLICAN CHURCH OF ST MARY [BV], Talbot Street [4 windows including A70, C77 and C78].

A69 (Plate 69). East sanctuary, 3 lights, tracery.

St Mary BV and the Christ-Child (Charity), with Faith and Hope.

In the LL a knight representing Faith (possibly a portrait of Col. Reginald Williams), kneels at an altar in a cloistered building and dedicates his sword to God. He is wearing the Williams' coat of arms. A candle burns brightly on the altar and in the apex a child angel holds the cross of faith. In the base left is the insignie of the Yorkshire and Lancashire Regiment (the rose and tiger were replaced in the early 1980s).

In the CL St Mary BV holds the Christ-Child who is blessing. They represent Charity. Mary stands on a mound of daisies with marigolds behind. Above the figures are three child angels, who represent Ethel Williams who died at two years of age, Isabel Williams at twelve and Hartley Williams at thirteen.

In the RL an imprisoned knight deprived of his sword, representing Hope (possibly a portrait of John Williams), kneels with his manacled hands in supplication. He is

bathed in a ray of light. Outside the window are almond blossoms symbolising life and renewal. In the apex two child angels hold an anchor and a burning lamp. In the right base is the Williams' family arms.

Studio: This window / was designed / and made by / J.E. Nuttgens / at / Cobbler's Hill / Great Missenden / Bucks England [*Signed RL, base right, scratched out of paint*].

Date: Undated: [1926-27].
Size: 2260mm x 2025mm.

Commemorative inscription: To the Glory of God and in memory of JOHN HERBERT BERTHON, REGINALD MACDOWELL, / ISABEL, HARTLEY and ETHEL HERBERT. Dearly loved children of JOHN WILLIAMS and MARIA his wife. [*Base*].

Text: "I BELIEVE IN THE RESURRECTION OF THE DEAD / AND THE LIFE OF THE WORLD TO COME." [*below the figures*].

THE YORKSHIRE AND LANCASHIRE REG^T [*LL, base*].
 FIDES IMMOTA [*LL, above the knight*].

CARITAS AETERNA [*CL, below Mary*]. M [*CL border, twice*].

SPES ALTA [*RL, above the knight*]. SA [*RL border, twice*].
 NIL SOLIDUM [*RL, base*].
 I.H.S. [*LL and RL borders, repeated 7 times*].

Donor: Maria Williams, their mother.

Documentation: CN announced the gift of this window and noted that the donor 'at one time resided in the parish' [56, no. 8 (Feb. 1927), p.23]. On 24 May 1927 Revd Harold Purchas informed the DR that the window had been installed [DC Geraldine]. On 29 May 1927 a faculty application in which the donor is recorded was made by Purchas to the DR [DC Geraldine]. A faculty was granted on 1 June 1927 [BR II, p.378] and the faculty paper is deposited in the PR.

Literature: This window is included in the list of Nuttgens's New Zealand windows compiled by Fiona Ciaran in Nuttgens, p.76. A studio photograph of the window is reproduced [ibid. (plate 25)].

Note: The motif of almond blossoms visible through a prison window behind a figure of Hope was depicted in a window of 1912 by Karl Parsons for All Saints' Church, Eastchurch. A photograph of this is reproduced in *Armitage*, plate 49. Nuttgens would have certainly known of this window as he was Parsons's assistant when this window was executed. The origin of the motif is probably Burne-Jones's painting of *Spes* of 1871 and Parsons may have seen the painting when it was exhibited in 1899. This is owned by the Dunedin Public Art Gallery. The author is grateful to Dr Pamela Gerrish Nunn for pointing out this iconographic connection.

Information from the VMB, and other parish records for windows in the Geraldine Parish have been supplied by Roy Entwistle a parishioner. Access to the parish records was declined Fiona Ciaran in a letter of 20 March 1989 by Revd Gaudin.

A70 (Plate 70). West porch, 3 lights, tracery.

The Risen Christ Blessing in Majesty with a Knight, the Archangels Michael and Raphael.

In the LL the Archangel Michael stands on a cloud. He clutches scales and holds a flaming sword as the arbiter of Divine justice and the patron saint of soldiers. He wears armour and has purple-red wings. His nimbus is flamed and a narrow, white flame is on his forehead.

In the CL the Risen Christ is in Majesty. He is surrounded by a mandorla and is in benediction. He has a cruciform nimbus and a crown with five stars. Christ's robes are a brilliant scarlet denoting sacrifice. Below Christ is a kneeling knight dedicating his sword. He is bathed in the rays from the mandorla.

In the RL the Archangel Raphael stands on a cloud. He has purple-red wings, a flamed nimbus and a narrow, white light on his forehead. He carries a jar of ointment and a gourd on a staff. On his richly ornamented clothes are fish and scallop shells or palms. These allude to his name which means 'God heals' and his role in the apocryphal book of Tobit. Both archangels look down at the knight.

In the tracery two angels adore Christ. The dove of the Holy Spirit is at the very top. Stars acid etched from blue flashed glass illumine the heavens. At the base a fortress behind the knight may represent the forces to be either overcome or defended. There are eight shields representing Great Britain and a selection of its allies in World War I. These are very finely painted and acid-etched.

Studio: JE Nuttgens / Harrow / Eng: *[Signed RL, base, by the right shield, scratched out of paint]*. **Designer:** Joseph Nuttgens. **Executant:** Joseph Nuttgens.

Date: Undated: [1923-24].

Size: 3130mm x 1330mm.

Commemoration: Men of the parish who died in World War I.

Donor: The parish.

Text: THINE IS THE KINGDOM THE POWER AND THE GLORY *[base]*.

ITALY SOUTH AFRICA BELGIUM NEW ZEALAND *[LL, base]*.

FRANCE AUSTRALIA CANADA *[RL, base]*.

Documentation: On 30 Nov. 1921 a memorial window committee was formed [VMB, pp.191 & 195]. A letter was read to the vestry on 30 April 1924 from the 'makers...who hoped to have the window finished soon after Easter' [VMB, p.18]. The dedication on 29 June 1924 by Abp Julius was reported in CN and the window is described as 'a beautifully executed piece of work' [49, no. 2 (Aug. 1924), p.7]. The dedication is described in the *Timaru Herald* (30 June 1924), p.7 and the *Press* (1 July 1924), p.5.

Literature: This window is included in the list of Nuttgens's New Zealand windows compiled by Fiona Ciaran in *Nuttgens*, p.76.

HINDS. THE ANGLICAN CHURCH OF ST LUKE [THE EVANGELIST],
[1 window].

A71 (Plate 71). East sanctuary, 3 lights.

The Good Shepherd with a Pioneer Family, St George and St Luke the Evangelist.

In the LL a woman in pioneer dress holds a baby and a small boy and girl hold hands at her feet. The lad dangles a soldier doll in red uniform. In the distance is a pioneer cottage. Above this group in a bowery, St George accompanied by a dragon and a fantail, kneels dedicating his sword to Christ.

In the CL stands the Risen Christ as the Good Shepherd. He has a cruciform nimbus and a swarthy appearance. The edges of his cloak are decorated by a Maori motif and at Christ's feet is a pukeko.

In the RL stands a farmer with his arm on a young boy's shoulders. The lad holds a lamb in his arms and below them a sheepdog sits faithfully. There is a farming shed in the distance. Above this group is St Luke with his symbol the ox and a wood-pigeon.

All figures in this window look to Christ. The landscape and sky are pale which highlights the figures and details of the foreground. In the base are Mount Cook daisies.

Studio: [William Morris & Co, Westminster, London] *[Signed: William / Morris / England RL, border by the dog, with a rebus of a porticulis and chains, 45mm x 30mm, scratched out of paint].* **Designer:** Frederick Cole. **Executant:** Frederick Cole.

Date: 1958 *[dated below the signature].*

Size: 1500mm x 1665mm.

Commemorative inscription: In Memory of JOHN STUDHOLME / Coldstream 1863-1934 *[CL, base].* **Note:** Lt-col. Studholme CBE, DSO farmed Coldstream, Hinds *[Christ's 1950, p.113].*

Text: SAINT GEORGE *[LL].* SAINT LUKE *[RL].*

Donors: Derek S. and Elizabeth Studholme, son and daughter-in-law.

Documentation: On 13 April 1955 Revd Edmund Newman requested of Bp Warren the name of a studio for the donors to visit in England *[DC Faculties].* Warren suggested Powell's to Newman on 15 April 1955 *[DC Faculties].* On 1 Feb. 1956 D. Studholme informed Warren from Surrey that he and his wife were 'very taken with some windows by Cole of William Morris & Co. London' *[DC Faculties].* Warren informed Studholme that he has no knowledge of Cole but asks that a design be submitted. He mentions other artists' work going in to the diocese and 'I am always glad to have examples of new men's work in the Diocese for people who are interested to see' *[DC Faculties (15 Feb. 1956)].* A faculty application was made by Newman to Warren on 8 Dec. 1956 *[DC Faculties]* and a faculty was granted on 14 Dec. 1956 *[BR III, p.64].* Studholme informed the CPT on 12 March 1958 that the window was shipped in Feb. 1958 and will arrive very soon. He asks if any duty is due? *[DC Faculties].* The DR notified Studholme on 18 March 1958 that the window is free of Customs duty *[DC Faculties].*

The window was dedicated on 29 June 1958 by the 'Vicar General' *[BR III p.82]* and the ceremony is reported in the *Ashburton Guardian* (30 June 1958), p.4.

In a letter to Fiona Ciaran of 14 Feb. 1991 Fred Cole stated that this window was executed during the last year of the studio's existence and was from a unique design. He notes that the studio records from 1941 up to 1958 were 'confiscated and I believe destroyed'. He executed the window except for the leading up.

MOUNT PEEL. THE ANGLICAN CHURCH OF THE HOLY INNOCENTS,
[6 windows including A73 and C113-C116].

A72 (Plate 72). North sanctuary. 2 lights, tracery.

Faith and Charity (tracery) The Christ-Child Seated on a Rainbow.

In the tracery the Christ-Child, blessing, is seated on a rainbow. There is a burst of radiance from his breast and a red cross behind the figure.

In the LL is the dominating figure of Faith in a dark cloak with a cross on her dress. She stands on a rock lashed by the sea. Behind her is a rock-face and above the starry, night sky. Faith holds up a lantern which shows the crucified Christ on it.

In the RL a woman holds a healthy and happy baby in her arms and bread and fruit in her apron. Behind them is an abundant grape vine. Below a child sits by a pool around which grow iris, crocus and delphinium.

The window shows great technical virtuosity. The rainbow is made of flashed glass which has been acid-etched and silver stained to achieve the desired colours. Prior's Slab glass has been used and the stars are acid-etched. The glow from the lamp has been convincingly executed.

Studio: Unsigned: [Lowndes & Drury, London]. **Designer:** Karl Parsons.
Executant: Karl Parsons.

Date: Undated: [1919-20].

Size: 1997mm x 1190mm.

Commemorative inscription: To the greater glory of God and in memory of Mary Emily Dyke Lysaght. [Base]. Note: She died in Jan. 1916 [CHTM 292, RO2.07, 81].

Text: FIDES [LL]. CARITAS [RL].

Donor: Frederick V. Lysaght, widower. Note: He farmed near Geraldine [Press (3 June 1937), p.12] and died on 26 May 1937 [CHTM 292, RO2.07, 81].

Documentation: The L&D studio work book identifies this window as by 'Mr Parson [sic] New Zealand / 2 Lights & Tracery' and records a detailed list of the glass that will be used in a coded system used by the studio [WMG (nd, unpaginated)].

A faculty application was made on 26 Nov. 1919 by Revd Staples-Hamilton to the DR [DC Geraldine]. A faculty was granted on 19 Dec. 1919 [BR II, p.310] and the faculty paper is deposited in the PR. According to the diary 'Parish Notes' Staples-Hamilton had dedicated the window (probably on the day of the entry) [(6 May 1920), p.78].

Preparatory material: The cartoon for *Faith*, 1890mm x 565mm, charcoal and pencil. The cartoon for *The Christ-Child Seated on a Rainbow*, 400mm x 385mm, charcoal, pencil and watercolour. Collection: Karl Parsons, by bequest to Margaret Parsons (now deceased). Their whereabouts are now unknown.

Literature: Both cartoons were exhibited and a photograph of the tracery cartoon is reproduced in *WMG 1987*, p.17, exhibits 65a and 65b. The cartoon for *Faith* was offered for sale in Feb. 1989 as number 165 and a photograph of this is reproduced in *Christie's*, p.69.

Note: There is a similar use of the motif of a child seated on a rainbow in a window of 1929 by Edward Woore (a friend of Parsons's), in St Luke's Anglican Church, Havelock North. The depiction of a figure standing on land lashed by the sea or in front of a grapevine occurs in other windows by Parsons. See for example *WMG 1987*, p.12, exhibits 32-34.

A73 (Plate 73). South nave, 2 lights, tracery.

The Adoration of the Christ-Child by the Shepherds.

In the tracery the rays from the star of the nativity emanate into the lights. The figures are shown beneath the thatched roof of an unwalled stable.

In the LL is the Holy Family. St Joseph gestures protectively. The seated St Mary BV displays the infant, with a cruciform nimbus, wrapped in her lap. Birds, including a robin and sparrow, sing in the hyacinths and berries by Mary's feet. This light has a sweeping rhythm which starts at the base with the movement of the foliage and continues with the creeper on the stable roof. In the RL stand two shepherds and a third kneels with a lamb.

Studio: Unsigned: [Lowndes & Drury, London]. **Designer:** Karl Parsons. **Executant:** Karl Parsons.

Date: Undated: [1929].
Size: 1997mm x 1190mm.

Commemorative inscription: To the Glory of God & in memory of / Geoffrey and Mary, infant children / of Hugh and Evelyn Acland. [LL].

Donors: Sir Hugh T.D. and Evelyn, Lady Acland. **Note:** Sir Hugh died in April 1956 and Lady Acland died in April 1964 [CHTM 292, RO7, 52]. Hugh Acland CMG, CBE, was a surgeon [*Christ's 1950*, p.173].

Documentation: The L&D Invoice Book refers to this work as 'Karl Parsons New Zealand Window'. Glazing and packing cost £37 8s. 6d. [WMG (June 1929), p.869]. The L&D Ledger notes: Karl Parsons in Studio A 'New Zealand window' 869. 37/08/06 [WMG (30 Aug. 1929), p.116].

A faculty application was made by Revd Harold Purchas to Bp West-Watson [DC Geraldine (17 Sept. 1929)] and a faculty was granted on 24 Sept. 1929 [BR II, p.399]. The faculty paper is deposited with the CU Acland papers.

Preparatory material: Cartoons for both lights, each, 1840mm x 530mm, charcoal, pencil and watercolour. Collection: Karl Parsons, by gift to Clifford Curzon, by bequest? to Margaret Parsons (now deceased). Their whereabouts are now unknown.

Literature: WMG, 1987, p.23, exhibits 106a and 106b.

Note: The design of the LL owes some debt to *The Star of Bethlehem* tapestry designed by Burne-Jones in 1887 for the Chapel of Exeter College, Oxford.

PEEL FOREST. THE ANGLICAN CHURCH OF ST STEPHEN [THE MARTYR] [2 windows including A75].

A74 (Plate 74). East sanctuary, 3 lights, tracery.

St Mary BV and the Christ-Child with St John the Baptist as a Child, St George and the Archangel Michael.

In the LL St George is depicted as a crusader. He holds his pennoned lance and shield. Behind him is an oak tree symbolic of steadfastness and a path leads to a gate behind him. Below the saint is the Dennistoun coat of arms. There are doves and stars above the figure in this light and the RL.

In the CL St Mary BV is seated with the Christ-Child in benediction on her knee. The child John the Baptist clad in a camel hair robe is seated at Mary's feet. Behind the figures are a briar rose and daisies in a dense pattern. Above the figures are three child angels with some symbols of the Passion; a cross, crown of thorns and a chalice. At the peak of the light is a larger star. At the base of the light is a small angel with stars on its clothing and daisies in its hair. All of the angels have flamed nimbuses.

In the RL stands the Archangel Michael in armour. He holds the scales of Divine justice with which to weigh the souls of the dead. In them sit a small green demon representing a person's sins and a naked child representing the human soul. Those whose souls were heavier than their sins, as here, could reach heaven. Behind the archangel is the setting sun. The face of Michael is a portrait of James Dennistoun who was a well-known mountaineer denoted by Mitre Peak in the base for he was the first man to climb it. Flanking this scene are the insignia of the North Irish Horse and the Royal Flying Corps.

Studio: Unsigned: [Joseph Nuttgens (Harrow?)]. **Designer:** Joseph Nuttgens. **Executant:** Joseph Nuttgens.

Date: Undated: [1922-23].

Size: 2270mm x 1260mm.

Commemoration: George Dennistoun (died on 4 May 1921) and Lieut. James R. Dennistoun. The latter, of the North Irish Horse and Royal Flying Corps, died of wounds in Ohrdruf, Thuringia [Germany], on 9 Aug. 1916 [information from the plaque inscription]. George Dennistoun, who had farmed the Peel Forest run, died at Torquay, England. James Dennistoun, his son, was attached to the RFC as an observer and died in hospital [MDCB D224].

Donor: Mrs G.J. Dennistoun (widow and mother). **Note:** According to parishioners she was Emily Dennistoun.

Text: WE BLESS AND THANK THEE LORD / FOR THOSE BEYOND THE VEIL / WHOSE STEADFAST HAPPY LIVES MADE / THIS DARK EARTH FOR US A PARADISE [LL, base].
SAINT GEORGE [LL, below figure].
ADVERSA VIRTUTE REPELLO [LL, base, twice].

WE THANK THEE OH GOD / G.J.D. E.D. [CL, base].
GLORY TO GOD IN THE HIGHEST [CL, base].

WE BLESS AND THANK THEE LORD / FOR THOSE THE GOOD AND
BRAVE / WHO EAGER AT THEIR COUNTRY'S CALL / STRONG
UNDISMAYED SURRENDERED ALL. [RL, base].
SAINT MICHAEL [RL, below figure].
NORTH IRISH HORSE [RL, base].
PER ARDUA AD ASTRA [RL, base].
GRANT THEM ETERNAL PEACE [RL, base].
RFC [RL, base].

Documentation: A faculty application in which the donor is recorded was made by Revd Harold Purchas to the DS on 26 April 1923 [DC Geraldine]. A faculty was granted on 1 May 1923 [BR II, p.340]. The *Press* reported the dedication by Abp Julius [(8 May 1923), p.4]. *CN* reported that the ceremony took place on Sunday 6 May 1923. The work is described as 'one of the most beautiful windows which have come to New Zealand' [47, no. 12 (June 1923), p.4].

Literature: This window is cited as the first Nuttgens carried out for the Warham Guild (who acted as agents in England for donors) in *Nuttgens*, p.64. This window is included in the list of Nuttgens's New Zealand windows compiled by Fiona Ciaran [ibid., p.76].

Note: The studio photograph of James Dennistoun on which the face of St Michael undoubtedly is based is reproduced in *Pascoe*, facing p.80. The same sword-hilt as that of St George's appears later in A31 probably executed by Nuttgens. The source of the prose quotations 'We bless and thank thee Lord...' has not been found.

A75 (Plate 75). West end gable, 1 light.

St Francis of Assisi with New Zealand Animals and Plants.

St Francis stands in New Zealand bush. He holds a book and preaches to the birds. The birds and plants include a South Island robin, South Island tit, kowhai, bellbird, fantail, mountain flax, nihinihi, mountain daisy, prostrate, haka, nertera, pukeko, ponga, clematis, wood pigeon and a tui. The tuatara represents the ground animals and lamb and dog farming aspects.

Studio: Unsigned: [Miller Studios, Dunedin]. **Designer:** Roy Entwistle.
Executant: Roy Miller.

Date: Undated: [1976].
Size: 1570mm x 520mm.

Commemorative inscription: IN MEMORY OF W E & L M BARKER [base].
Note: William Barker died on 12 March 1935. Lucy Barker died on 6 Oct. 1947 [CHTM 292, R02.07, 67].

Text: ALL THY WORKS / PRAISE / THEE O GOD [base].

Donors: Olive M. Barker, their daughter, and her family.

Documentation: Roy Miller informed Joanna Martin, parish secretary, on 7 Nov. 1975 that he was impressed with the cartoon by Roy Entwistle [a parishioner of St Mary's Geraldine and former art teacher] who 'undoubtedly understands the

requirements for this work very well'. The window will cost \$650 [MSC]. A faculty was granted on 22 Jan. 1976 [BR III, p.334] and the faculty paper is deposited in the PR. Miller informed Olive Barker on 24 Nov. 1976 that the window was completed and will cost more because its size has increased by approximately 2 and a half square feet [MSC]. According to the VMB of 15 Feb. 1977 the window had arrived and would be dedicated on 20 Feb 1977.

The window cost \$898.75 and a profit was made of \$114.80 [MSA Job card. Invoice 3156].

PLEASANT VALLEY. THE ANGLICAN CHURCH OF ST ANNE
[1 window].

A76 (*Plate 76*). East sanctuary, 2 lights, tracery.

Two Angels in a Vine.

In the tracery two angels in a grape vine on a trellis hold the stem of a rose. At the peak is the IHS monogram from which rays of light emanate. This window is relatively small and presents an expanse of unpainted Prior's Slab glass below the vine.

Studio: Unsigned: [Whall & Whall Ltd, London]. **Designer:** Veronica Whall.
Executant: Veronica Whall.

Date: Undated: [1925].
Size: 1500mm x 1250mm.

Commemoration: Ethel H. Moffat [*information from the plaque inscription*]. She was Veronica Whall's aunt and a sister of Christopher Whall.

Donor: Mildred Burdon, her friend [*information from the plaque inscription*]. She died on 26 Aug. 1938 [CHTM 293, RO2.10, 29].

Text: IHS [*tracery*].

Documentation: On 24 Feb. 1926 the vestry was informed that Mrs. Burdon had also presented a memorial window to the Pleasant Valley Church in memory of Mr. [*sic*] Moffatt [*sic*] [VMB St Mary's, Geraldine, p.37].

CN reported that this window was dedicated on 7 March 1926 by Revd H. Purchas. 'The window was designed and manufactured by Miss Whall, a niece of the late Mrs Moffat, who is carrying on her late father's business in London, from which much fine work has been turned out for cathedrals and churches in England' [55, no. 10 (April 1926), p.19].

Literature: This window is listed under 'Pleasant Valley' in *Whall & Whall 1929* (unpaginated). This window is listed also in *Ciaran 1986a*.

Note: This is Whall's first window for New Zealand. Sister Constance in a conversation with the author at the CSN in Christchurch on 2 March 1981 stated that the design originally had the angels holding a host and cup which was considered too Roman Catholic in symbolism. The rose, however, is also a symbol of St Mary BV in the Roman Catholic Faith.

RANGIORA. THE ANGLICAN CHURCH OF ST JOHN THE BAPTIST,
High Street [9 windows including C131-C138].

A77 (*Plate 77*). West end gable, 3 lights.

Christ Seated in Majesty with Creation.

The window depicts abundance. In the LL are a mother and children. The older child holds wheat and as the woman has a halo she may represent St Mary BV. Below them are a sower and a harvester of corn.

In the CL Christ is seated in majesty. Adoring angels are behind him and sun, moon and stars (symbols of creation) the are at his feet. Below is the Tree of Life with a sheep grazing. At the base are two fisherman dragging in their full net. From the Tree, the River of Life flows into the side lights which represent the fruit of the Earth.

In the RL are a man with a halo and two children. The child in his arms holds fruit up to Christ. The seated child carries grapes. Below them are grape harvesters at work.

Studio: James Powell & Sons (Whitefriars), Wealdstone, Middlesex [*rebus, a large, white friar*] [*initialled: AF PINXIT P.J. below the rebus*]. **Designer:** Alf Fisher. **Executants:** Painter, Paul Jeffries. Glass cutter: Bob Holloway.

Date: Undated: [1963-64].

Size: 4000mm (approx.) x 3100mm.

Commemorative inscription: TO THE GLORY OF GOD / AND IN MEMORY OF GEORGE JOHN / AND ANN LEECH AND FAMILY [*CL base*]. **Note:** George Leech died on 16 Jan. 1902 aged 80. Ann Leech died on 6 April 1885 aged 62 [CHTM 258, Q06.05, 52].

Text: THE EARTH IS THE LORDS [*sic*] [*LL apex*]

AND ALL THAT THERIN [*sic*] IS [*RL apex*].

Donor: The Leech family.

Documentation: The design was approved by the vestry on 20 Aug. 1962 [VMB, pp.124-125]. A faculty application was made on 2 Sept. 1962 by R. Bowron, churchwarden, to Bp Warren [DC Faculties] and a faculty was granted on 13 Sept. 1962 [BR III, p.151]. On 10 June 1964 the vestry was informed that the window was ready to be shipped and W.G. Douglas & Son sought instructions on delivery [VMB, p.182]. According to the VMB of 9 Sept. 1964 Bp Warren would dedicate the window on 11 Oct. 1964 [p.188].

According to the JP&SW Window Glass Order Book this window was ordered by W.G. Douglas & Son, Auckland, Powell's agent. The entry records the church, designer, subject and size, The cost is £1050. A description of the symbolism is recorded [AAD (1/31-1977) (11 March 1963), p.298, order 233].

In a letter to Fiona Ciaran of 5 Feb. 1991 Alf Fisher stated that he 'was responsible for the design and the full size drawings and the exceptionally fine cutting was carried out by Bob Holloway...the painting was by Paul Jeffries'.

TIMARU. THE ANGLICAN CHURCH OF ST MARY [BV], Church Street [35 windows including C178-C211].

A78 (Plate 78). The Chapel of St Michael and All Angels, south transept gable, 3 lights.

St George, the Archangel Michael, St Nicholas of Myra, Gideon, Joshua and King David.

In the LL St George stands in armour with his helmet under his arm and pennant. Below him stands Gideon with a horn, a lamp in a pitcher and a sword.

In the CL the Archangel Michael vanquishes the dragon. Below him stands Joshua in armour with his shield and lance. The sun and moon denote Joshua's asking of God to make them stand still for about a day.

In the RL St Nicholas is shown as a Bishop of Myra in Lycia. He is the patron saint of sailors and holds a ship. His other emblem is three gold balls as the patron saint of pawnbrokers, and these are depicted in the curl of his crozier. Below him stands King David with his harp.

In the base of the window are the insignia of the New Zealand Army, the Royal New Zealand Air Force and the Royal New Zealand Navy.

Studio: James Powell & Sons (Whitefriars), Wealdstone, Middlesex [*rebus RL, base right, a large white friar, unmeasured*]. **Designer:** Carl Edwards modified by E. Liddall Armitage ? **Executant:** Unknown.

Date: Undated: [1951].

Size: Approx. 6000mm x 4500mm.

Commemoration: Those who died in World War I and II.

Donors: One of the outer lights was given by the parish and the other by the St Mary's Sewing Guild. The central light was given by the citizens of Worthing, Sussex, in gratitude for food parcels sent by Timaru people.

Text: (Upper figures):

SAINT GEORGE [LL below figure]. S G [LL borders].

SAINT MICHAEL [CL below figure]. S M [CL borders].

SAINT NICHOLAS [RL below figure]. S N [RL borders].

(Lower figures):

GIDEON [LL, below figure]. G [border, left].

JOSHUA [CL, below figure]. J [border, left].

DAVID [RL, below figure]. D [border, left].

(Base):

NZ [LL] ONWARD [LL].

ROYAL NEW ZEALAND AIR FORCE [CL].

PER ARDUA AD ASTRA [CL].

Documentation: At the vestry meeting of 22 Oct. 1946 it was decided that a memorial window fund be opened [VMB (unpaginated)]. On 15 Aug. 1950 it was announced that the Town Clerk of Worthing, Sussex, had advised that their council

was donating £300 to the fund and would like further details. Powell's are to forward a design and approximate cost [VMB]. The vicar had notified the Worthing Town Clerk that the council could donate the centre light and the side lights would be a parish memorial [VMB (26 Sept. 1950)]. Details had been received from Powell's and a design by 'Mr. Edwards' [VMB (21 Nov. 1950)]. This suggests that Carl Edwards designed the window originally but as he left Powell's in 1950 it is probable that E. Liddall Armitage took over the commission. The designer of the window is named as Armitage in *Plaistowe* (unpaginated).

On 27 Feb. 1951 it was resolved that the parish memorial fund be expended on one light and that St Mary's Sewing Guild donate the other light [VMB]. A faculty application was made by Revd W. Averill to Abp West-Watson on 1 Oct. 1951 [DC Faculties]. A faculty was granted on 12 Oct. 1951 [BR II, p.552] and the faculty paper is deposited in the PR. According to the VMB of 23 Oct. 1951 payment of £380 for Powell's was due which would be for the parish light. On 18 March 1952 the vestry was informed that the window had arrived in Dunedin and would be delivered shortly [VMB]. On 17 June 1952 it was reported that the Sewing Guild had made the final payment [VMB].

The *Timaru Herald* reported the dedication by Abp Averill on Sunday 28 June 1953. The window theme is described as the 'triumph of right over wrong'. The item describes how in 1949, Leonard Whitehouse, a councillor of Worthing, visited Timaru. He decided to recommend to the council that a window be donated to St Mary's in appreciation for food parcels sent from Timaru during the war [(29 June 1953), p.4].

A photograph of the window on the glass easel at Powell's and The Order of Service for the dedication are deposited in the PR.

According to the JP&SW Window Glass Order Book this window was ordered by W.G. Douglas & Son, Auckland, Powell's agent. The entry gives the church, subject and size. The window cost £950 [AAD (1/30-1977) (26 June 1951), p.197, order 9386].

Literature: Plate 70 in *Armitage* depicts a man painting the panel of David on the glass easel with the panel of St George to his left for this window although the caption does not identify the work.

Preparatory material: A photograph of the design is deposited in the PR. This shows that originally the insignia of British forces were depicted in the base.

Note: It has not been possible to measure the rebus due to the height of the window.

TIMARU. TIMARU BOYS' HIGH SCHOOL MEMORIAL LIBRARY, North Street [1 window].

A79 (Plate 79). West wall, 1 light.

Sir Gawain and New Zealand Servicemen.

In the centre is depicted Sir Gawain, renowned for his courage and courtesy, on his horse Gringalet. He carries a pennant on his lance and on his shield is a gold pentangle symbolic of fidelity. The five points of the pentangle represent the five virtues of generosity, love of fellow people, purity, courtesy and pity. Gawain wears a helmet with a Welsh dragon in armour upon it.

Looking up to the knight are a weary New Zealand soldier, seaman, airman and merchant seaman in battle-dress. On a victory laurel wreath between the servicemen are badges denoting the New Zealand army, airforce and navy. Below this is a powerful symbol of self-sacrifice, the pelican in her nest feeding her young with blood from her breast. This motif is edged with fern fronds symbolic of young New Zealanders and future generations.

In the distance are Mount Cook and part of the Four Peaks, with lakes and bush. Above is the rainbow of hope which appeared after the Flood as God's covenant with people that He would never completely destroy them. On either side of Gawain are Justice and the Archangel Michael, the patron saint of soldiers. Directly below these in rondels the Sun defeats a dragon (representing the forces of light overcoming darkness) and Saturn contemplates the figures before him in conflict. On the extreme left is shown the coat of arms of the Dominion of New Zealand and on the extreme right is the school shield with the crest of Sir Gawain above it.

Studio: Design / F.V. ELLIS A.R.C.A. / (Lond.) / Execution / MILLER STUDIOS / Dunedin [signed base right]. **Designer:** Frederick Ellis. **Executant:** Roy Miller.

Date: Undated: [1954-55].

Size: 1750mm x 3570mm.

Commemoration: Old boys killed in World War II and the Malayan Campaign of 1952.

Donors: Old boys.

Text: ONWARD [scroll]. SCIENTIA POTESTAS EST [scroll].

SUN [rondel left]. SATURN [rondel right].

Documentation: The plans for the window in the new wing are described in the *Old Boys' Magazine*. It is hoped that the £1000 for the window will be raised and that it will be installed in time for the School Jubilee in April 1955 [(April 1954) pp.59-60]. The commemorated are recorded [ibid. (April 1955), p.65] and a photograph of the cartoon is reproduced [ibid. (facing p.65)]. According to the *Timaru Herald* the window was dedicated on Sunday 10 April by Revd H. Hopkins [(11 April 1955), p.8].

The Order of Service for the dedication of the window is deposited in the Timaru Boys' High School records.

On 22 April 1955 B.J. Petrie, Old Boys' Association President, informed F.V. Ellis that 'The comments from members of the public have been most complimentary and some people could not believe that it was designed and manufactured in New Zealand' [Timaru Boys' High School records].

Literature: An excellent description of the iconography can be found in *Bull*.

Preparatory material: The design, 447mm x 715mm framed, 300mm x 577mm unframed, watercolour; ink, pencil on cartridge paper. Inscribed: ONWARD / SCIENTIA POTESTAS / EST / SUN / SATURN / INSCRIPTION ? / INSCRIPTION ? Collection: Timaru Boys' High School.

TIMARU. CHALMERS PRESBYTERIAN CHURCH, Elizabeth Street
[15 windows including C214-C227].

A80 (*Plate 80*). Porch, south wall, 1 light.

Christ Seated in Majesty.

Christ is seated in majesty on a rainbow with his feet on the world. He is crowned and holds a sceptre and orb. Two angels are trumpeting on either side and above the group is the Star of David.

Studio: [Miller Studios, Dunedin] *[Signed: MS DUNEDIN RL, base right, scratched out of paint within a black diamond, 40mm x 28mm].* **Designer:** Kenneth Bunton. **Executant:** Roy Miller.

Date: Undated: [1963-64].

Size: 1950mm x 1520mm.

Commemoration: Mr and Mrs E. Porter. **Note:** They were Ernest E. and Isabella D. Porter.

Donor: E.T. Porter, their son.

Text: "ENTER INTO HIS COURTS WITH THANKSGIVING" *[below the figures].*

Documentation: The parish magazine *The Messenger* noted the commemoration and arrival of the window and that it had 'been made in England' *[sic]* [no. 250 (Feb. 1964), p.4]. The donor and dedication on Sunday 1 March 1964 by Revd E. Farr are recorded in the *Timaru Herald* (3 March 1964), p.12.

Preparatory material: The design, 255mm x 215mm, ink and pencil, tinted pencil on cartridge paper. Inscribed: CHALMERS PRESBYTERIAN CHURCH TIMARU / 26 MILL LANE / SEVENOAKS KENT / ENGLAND / Kenneth G Bunton / AMGP 63 / SCALE 1"=1' / MILLER STUDIOS LTD. DUNEDIN. Collection: MSA, DUHO.

The cartoon, in approximately five pieces, is unable to be measured due to its condition. Inscribed on the reverse by a later hand: CHALMERS PRESB / TIMARU. Collection: MSA, DUHO. **Note:** This cartoon was on the Miller Studio's cutting room wall for many years and was, according to Paul Hutchins, a favourite cartoon of Roy Miller's.

Note: This design for this window is most certainly based on a design by Frederick W. Cole of *Christ Seated in Majesty* c. 1960, for the Church of the Blessed Redeemer, Evansville, Indiana. A photograph of this is reproduced in *JBSMGP* 13, no. 2 (1960-61), unpaginated section].

The Christian names of the commemorated were supplied to the author by E. Elliotte, parishioner, in a letter of 5 May 1992.

WAIHI SCHOOL. THE ANGLICAN CHURCH OF ST JOHN THE EVANGELIST [1 window].

A81 (*Plate 81*). East sanctuary, 3 lights, sexfoil tracery.

The Christ-Child Blessing in Majesty with Emblems of Faith and Hope.

The tracery shows the dove of the Holy Spirit in a heart-shaped compartment at the centre of the sexfoil. In the LL is the anchor of Hope and behind it is the rainbow of the covenant over the sea of the Flood. In the CL the Christ-Child with cruciform nimbus has his arm raised in blessing. He stands on clouds within a vesica that has a grapevine border. Above is the star of the nativity. In the RL is the cross of Faith with hearts at its points. The orb behind it may be the sun or the motif may be a Celtic Cross. This window uses a large amount of unpainted Prior's Slab glass. The upper portions of the window are brightly coloured whereas in contrast the lower portions are pastel in tone.

Studio: Unsigned: [Whall & Whall Ltd, London]. **Designer:** Veronica Whall. **Executant:** Veronica Whall.

Date: Undated: [1930].

Size: 2523mm x 1665mm.

Commemoration: Joseph R. Orford, the founder and first headmaster of Waihi School 1907-24. **Note:** He died in 1924 [CHTM 291, RO2.02, 688].

Donors: Old boys.

Documentation: A faculty application was made on 22 Sept. 1930 by Revd George Watson to Dean Julius [DC Temuka] and a faculty was granted on 27 Sept. 1930 [BR II, p.406]. CN reported that the window had arrived [61, no. 3 (Sept. 1930), p.23].

Literature: According to *Collins*, in which the commemorated and donors are recorded, this building was the Anglican parish church in Winchester and was moved in 1972 [facing page 73, p.76]. This window must be that recorded as 'Timaru English Church 1931 [sic] 3-light East window' in *Whall & Whall 1949*, p.58. This window is listed and a photographic detail is reproduced in *Ciaran 1986a*.

WOODBURY. THE ANGLICAN CHURCH OF ST THOMAS [THE APOSTLE] [6 windows including A83, A84 and C293-C295].

A82 (*Plate 82*). North sanctuary, 1 light.

St Thomas the Apostle (predella) *The Disbelief of St Thomas*.

The saint stands with a spear and open book. He is said to have worked in India as a carpenter and been martyred by spear. Small set-squares are shown in the border with his initials. In the predella scene Thomas acknowledges the Risen Christ in front of the disciples.

Studio: Unsigned: [Attributed to Joseph Nuttgens]. **Designer:** Attributed to Joseph Nuttgens. **Executant:** Attributed to Joseph Nuttgens.

Date: Undated: [c. 1926-27].

Size: 1770mm x 540mm.

Commemorative inscription: TO THE GLORY OF GOD, AND IN MEMORY OF / FREDERICK ROBERT FLATMAN. BORN 1843, DIED 1911 [*base*].

Note: He was a sawmiller, Mayor of Geraldine and MP for Paereora [MDCB F167].

Text: DES- / -CENDIT / AD INFER / NA TER- / TIA DIE / RESUR- / REXIT
/ A MORTUIS *[on the leaves of the book]*.
ST THOMAS the APOSTLE *[below the figure of the saint]*.
"My Lord / and / my God" *[predella borders, twice]*.
ST *[borders, repeated 8 times]*.

Donor: F.R. Flatman, his son. **Note:** Frederick R. Flatman [jnr] died in 1945 [CHTM 303, RO2.17, 40].

Documentation: A faculty application was made on 29 May 1927 by Revd Harold Purchas to the DR [DC Geraldine]. A faculty was granted on 1 June 1927 [BR II, p.378] and the faculty paper is deposited in the PR. CN records the donor and installation [57, no. 1 (July 1927), p.22].

Literature: This window is included in the list of Nuttgens's New Zealand windows compiled by Fiona Ciaran in *Nuttgens*, p.76.

Note: The attribution to Joseph Nuttgens is made on stylistic grounds. The treatment of the figures is in Nuttgens's style and shows similarity with his later window in St Mary's Halswell (A49). The use of ochre silverstain and the motif of the initials in the border are also characteristic of him and are seen to great effect in his signed east window in St Mary's Geraldine (A82).

A83 (Plate 83). East sanctuary, 3 lights, tracery.

Christ as the Supreme Angel with St Wendelin and St Elizabeth of Hungary.

In the LL Wendelin, the patron saint of shepherds, is dressed in a Saxon manner. He wears a wolf-skin, a symbol of his protection of the flock and holds a young lamb.

In the CL, Christ as the supreme angel, holds the seven stars of the Revelation within an orb. He has a vine pattern on his garment with an orphrey of thorns and the rising sun on the under-dress. He stands on flames and clouds and behind the dawn is breaking.

St Elizabeth holds roses in her apron which refers to the miraculous loaves which turned to these flowers. Her crown signifies her royal blood and behind her is a field of ripe wheat. Behind the saints is a hedge of olive symbolic of peace and an espalier of young oak for steadfastness in faith. The flowers depicted in the base include snowdrops, crocus and daisies. The window is composed of Prior's Slab glass.

Studio: Unsigned: [Whall & Whall Ltd, London]. **Designer:** Veronica Whall. **Executant:** Veronica Whall.

Date: Undated: [1927].

Size: 2600mm x 1710mm.

Commemoration: Cotsford M. Burdon *[information from the plaque inscription]*. He died on 3 Jan 1920 [CHTM 293, RO2.10, 297].

Donor: Mildred Burdon, his widow. **Note:** She died on 26 Aug. 1938 [CHTM 293, RO2.10, 29].

Documentation: See A84.

Preparatory material: The cartoons for the three lights, charcoal, pencil on cartridge paper. LL 2252mm x 546mm, CL 2240mm x 594mm, RL 2231mm x

550mm. Collection: Veronica Whall, by bequest to Christopher J. Whall, by gift to WMG [Items A853-A855].

Literature: See A84.

Note: The motif of an angel holding an orb displayed in the CL is certainly borrowed from Burne-Jones's gouache, *The Days of Creation*, of 1870-76 (The Fogg Art Gallery, Cambridge, Massachusetts).

A84 (Plate 84). North nave, 1 light.

An Angel with the Crown of Life.

An angel with a flamed nimbus and wings clasped around its body offers the Crown of Life to the viewer. Behind is a grove of olive trees and above, three seraphim. The window is executed in thick Prior's Slab glass.

Studio: Unsigned: [Whall & Whall Ltd, London]. Designer: Veronica Whall. Executant: Veronica Whall.

Date: Undated: [1927].

Size: 1750mm x 530mm.

Commemoration: W.P. Turton who died in Dec. 1926 [*information from the plaque inscription*]. William Turton lived at Waihi Bush, Woodbury.

Donor: Mrs Turton, his widow. Note: Marion A. Turton died on 20 Jan. 1946 [CHTM 303, RO2.17, 192].

Text: The Lord Redeemeth the Soul of His servants [*base*].

Documentation: A faculty application which records the donor, designer and executant was made for A83 and A84 by Revd Harold Purchas on 5 Jan. 1928 [DC Geraldine]. A faculty was granted on 2 Feb. 1928 for A83 and A84 [BR II, p.386]. A photograph of A83 completed on the studio's glass easel with a description on the back detailing the symbolism in the window is deposited with the DC Geraldine. The writing on the reverse is attributed to Veronica Whall after comparison with her signature on the description of A35. There is a framed copy of this photograph to the right of the window in St Thomas's with a copy of the description.

A photograph of A84 completed on the glass easel at the studio is deposited with the DC Geraldine.

Literature: A83 and A84 are listed, but no date of execution is recorded, in *Whall & Whall 1929* (unpaginated). A83 and A84 are listed in *Ciaran 1986a*.

**STAINED GLASS IN CANTERBURY, NEW ZEALAND,
1860 to 1988.**

**A thesis
submitted for the Degree
of
Doctor of Philosophy in Art History
at the
University of Canterbury
by
Fiona Ciaran**

**University of Canterbury
1992**

VOLUME II

NK
5393
.A3
.C3
.C566 s
1992
v. 2

VOLUME II

CATALOGUE.

SECTION B: CHRISTCHURCH.

AN EXPLANATION OF THE CATALOGUE ENTRIES.

This catalogue is of 678 (all ecclesiastical but selected secular) stained glass windows in Canterbury, New Zealand. A map of Canterbury localities with stained glass windows is in Vol. III, Appendix 4.1, *Figure 1*.

The catalogue is divided into three sections, A, B and C which have separate numbering. Buildings containing stained glass are listed alphabetically by location and then alphabetically by title at that location in each section. Street addresses are given for buildings in localities larger than a village.

The A section comprises the most important works of art in Christchurch followed by those in greater Canterbury. The criteria for selection are discussed in Volume I, Chapter I. A description is given of each A section window and plates are located in Volume III. Windows of less merit are contained in the B section for Christchurch and the C section for those in greater Canterbury.

Building titles. The full dedication of a church is given in brackets when the name by which it is commonly known is shorter. For example some parishes prefer their church to be known as 'St Mary's', and others as 'St Mary the Virgin'.

Window position. In churches and chapels the windows are listed beginning in the liturgical north chancel and proceeding clockwise. In secular buildings a prominent window has been chosen and the windows are listed clockwise from it.

Lights and tracery. The number of lights is given and any tracery is noted. Pairs and sets of windows are indicated. A set is defined as a group of more than two windows in a building which are executed by the same studio, are of the same or close date, which share a common commemoration and are usually close in proximity.

Titles. Where more than one event is depicted in a window the title shows a slash between them. Predella scenes are distinguished but tracery scenes are recorded only when they contain a subject of importance. The spellings of saints' names have been regularised to follow those in the *Penguin Dictionary of Saints*.

Descriptions. Descriptions are recorded in the A section only.

Studio. The studio, designer and executant are recorded where known. All signatures are transcribed and line breaks indicated by slashes. The position of the signature or a rebus is recorded always but measurements are given only when different sizes of one rebus have been used. Specimen drawings and descriptions of the rebuses are in Volume III, Appendix 2.

If a window is unsigned or has no rebus the studio where known is recorded in brackets. The source of attribution follows. Studio histories and biographies of the designers and executants are in Volume III, Appendix 1.

Date. If a window is dated, this is indicated. If a window is undated this fact is recorded with the date where this is known, or with an estimate of the date.

Measurement. Measurements are in millimetres, height before width. The width includes the mullions between all lights. Approximate measurement is indicated.

Commemoration. Most ecclesiastical stained glass windows are dedicated to the glory of God as well as to the memory of a person or persons. The first role is to

be assumed. Those commemorated are usually parishioners so this is to be assumed also. The rare cases in which this is not so are noted. Accompanying plaques are to be found usually near the window so only plaques in other locations have their positions recorded.

Marital titles are recorded only if a person's Christian name is unknown to indicate gender. Second names are indicated by initial only. Brief biographic details about the commemorated are given where it has been possible to find them. Every effort has been made to find the date of death so that no person can be confused with another of the same name.

The place of death is given for war casualties.

Donor. The name of the donor and relation to the deceased are recorded if known.

Inscriptions and texts. Inscriptions and texts on the windows are recorded in the A section only. Capitalisation and spelling (including that of saints' names) have been preserved. Line breaks are indicated by a slash and the positions of the inscriptions and texts are recorded.

Documentation. Essential extracts from remaining documentation for a window are arranged chronologically where possible to show the progression from the ordering to the execution and dedication.

The majority of faculty applications for windows in Anglican churches are to be found in Diocesan Correspondence. As some parish boundaries have changed and different filing systems have been used the precise file in which an application is to be found is recorded eg. DC Timaru.

Essential published information of the time is recorded also under this heading.

Preparatory material. This mostly takes the form of designs and cartoons which are documented by size, media, inscription, collection and exhibition.

Literature. Essential, published references are recorded.

Illustrations: Plates are included only of A section windows and comparative B and C section works.

ABBREVIATIONS.

| | |
|--------|--|
| AAD | Archive of Art and Design, London |
| AMGP | Associate of the Master Glass Painters |
| BMAG | Birmingham City Museum and Art Gallery |
| BPL | Birmingham City Public Library |
| BR | Christchurch Anglican Bishop's Register |
| BSMGP | British Society of Master Glass Painters |
| CC | Christchurch Anglican Cathedral Correspondence |
| CCC | Christchurch Anglican Cathedral Chapter Correspondence |
| CCMB | Christchurch Anglican Cathedral Chapter Minute Book |
| CCOBA | Christ's College Old Boys' Association |
| CCR | <i>Christ's College Register</i> |
| CHC | Christchurch Hospital Correspondence |
| CHT | Cemetery Headstone Transcript |
| CHTM | Cemetery Headstone Transcript Microfiche |
| CL | Centre light |
| CN | <i>Church News</i> |
| CP | <i>Church and People</i> |
| CPL | Canterbury Public Library |
| CPT | Christchurch Anglican Diocesan Church Property Trustees |
| CSN | Community of the Sacred Name |
| CSNAC | Christchurch School of Nursing Association Correspondence |
| CSAC | Central School of Arts and Crafts, London |
| CU | Canterbury University |
| DC | Christchurch Anglican Diocesan Correspondence |
| DDR | Death Duty Register |
| DR | Christchurch Anglican Diocesan Registrar |
| DS | Christchurch Anglican Diocesan Secretary |
| DUHO | Hocken Library University of Otago, Dunedin |
| FMGP | Fellow of the Master Glass Painters |
| JB&S | Joseph Bell & Son, Bristol |
| JBLB | John Brock Letter Book |
| JBSMGP | <i>Journal of the British Society of Master Glass Painters</i> |
| JH&C | John Hardman & Co., Birmingham |
| JP&SW | James Powell & Sons (Whitefriars) Ltd, London / Wealdstone |
| LL | Left light |
| L&D | Lowndes & Drury, London |
| LT | <i>Lyttelton Times</i> |
| MDCB | Macdonald Dictionary of Canterbury Biography |
| MGP | Master Glass Painter |
| MHR | Member of the House of Representatives |
| MMB | Manager's Minute Book |
| MSA | Miller Studios Archives, |
| MSC | Miller Studios Correspondence, |
| NPG | National Portrait Gallery, London, |
| NZCN | <i>New Zealand Church News</i> |
| PR | Parish records |
| RCA | Royal College of Art |
| RCCC | Christchurch Roman Catholic Cathedral Correspondence |
| RIBA | Royal Institute of British Architects, London |
| RL | Right light |
| RMAC | Rose Muir Association Correspondence |
| SMB | Session Minute Book |
| TMB | Trust Minute Book |
| VMB | Vestry Minute Book |
| WMG | William Morris Gallery, London |

ADDINGTON. THE ANGLICAN CHURCH OF ST MARY THE VIRGIN,
Church Square [5 windows].

B1. North-east sanctuary, 3 lights, tracery [B1-B3 are a set].

St Joseph.

Studio: LAVERS, BARRAUD & WESTLAKE. / LONDON [*signed LL, base left*]. **Designer:** Unknown. **Executant:** Unknown.

Date: 1874 [*dated at the end of the signature*].

B2. East sanctuary, 3 lights, tracery.

St Mary BV and the Christ-Child Blessing.

Studio: Unsigned: [Lavers, Barraud & Westlake, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1874].

B3. South-east sanctuary, 3 lights, tracery.

St John the Evangelist Blessing.

Studio: LAVERS, BARRAUD, / & WESTLAKE, LONDON, [*signed CL, base right*]. **Designer:** Unknown. **Executant:** Unknown.

Date: 1874 [*dated at the end of the signature*].

B1-B3:

Size: 1460mm x 850mm each window.

Commemoration: Unknown.

Donors: Revd J. Raven and parishioners.

Documentation: Revd J. Raven was the main financial contributor to these windows and undertook the ordering from London. According to Parr, Raven was the incumbent at Addington for eight months in 1873-74 and then returned to England [p.161]. The VMB records that in July 1874 Raven was forwarded by the vestry £20 (which would have been part of his stipend if he had accepted payment), for the purpose of purchasing a window for St Mary's. If the amount was insufficient he was instructed to spend up to £10 more [(12 Aug. 1874) (unpaginated)]. It must have been decided that there was to be more than one window because Raven sent a letter to the vestry enclosing templates and measurements of 'windows'. He requested £12 extra and was prepared to pay the balance of £4 to £7. A bank draft was sent from the vestry to him [VMB (13 Jan. 1875)]. According to these figures the set cost between £36 and £39.

The windows arrived most probably in Sept. 1875 [NZCN, 5, no. 12 (Oct. 1875), p.140].

Note: B1-B3 are manifestly a set and show stylistic similarity. It is not unusual for only one or several windows of a set to be signed. In B2 the Christ-Child's left arm and hand and a large portion of His robes are replacements.

B4. West end, 3 lights.

The Risen Christ Seated in Majesty with St Luke the Evangelist and a Pioneer Family.

Studio: Unsigned: [Miller Studios, Dunedin]. **Designer:** Beverley Shore-Bennett. **Executant:** Paul Hutchins.

Date: Undated: [1982-83].

Size: 1850mm x 1770mm.

Commemoration: Margaret E. Haxell, who died in 1963 [*information from the card by the window*].

Donor: George Haxell, her widower. **Note:** He died on 31 Jan. 1988 [*Press* (1 Feb. 1988), p.37].

Documentation: Alister McIver (Miller Studios' manager) gave a quotation of \$6700 for the window to Revd Peter Williams on 10 Sept. 1982 [MSC]. Williams ordered the window from Millers on 24 Sept. 1982 [MSC]. The donor is recorded in the faculty application made by Williams to Bp Pyatt on 18 May 1983 [Bishop's Correspondence Addington]. A faculty was granted on 17 June 1983 [BR III, p.433]. A photograph of this window is illustrated in the *Press* (1 Oct. 1983), p.1.

The window cost \$6861.90 of which \$1340 (approximately 20 per cent) represented the designer's commission [MSA Job card. Invoices 11363, 12687].

Note: The arms depicted in this window are those of Henry Sewell (1807-79) a solicitor and the first Prime Minister of New Zealand. No family connection between Sewell and the donor has been established. It is assumed that the inclusion of the arms is a tribute to Sewell's gift, in 1863, of the land on which St Mary's and its vicarage are built. The gift is noted in *Parr*, p.161.

B5. North nave, 3 lights.

The Light of the World with Temperance and Justice.

Studio: KAYLL & CO LEEDS ENGLAND. [*Signed RL, base right*]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [c. 1904].

Size: 1360mm x 1650mm.

Commemoration: Louisa I'Anson (1848-1894) [*information from the window inscription*].

Donor: Her family [*information from the window inscription*].

Documentation: A faculty was granted on 6 Jan. 1905 [BR II, p.188] and the window was unveiled on Sunday 15 Jan. 1905 by Mr A. Schwartz. The studio is recorded in the *Press* [(21 Jan. 1905), p.7].

Literature: A design with identical figures illustrated in an undated promotional booklet [*Kayll & Co.*, p.9] indicates that B5 was executed from a stock design.

Note: There is a repair to a section of Christ's robes.

ADDINGTON. THE METHODIST CHURCH OF ST JOHN [THE EVANGELIST], Somerset Crescent [6 windows].

B6. East sanctuary, 2 lights, tracery.

The Saviour of the World with People of Many Nations.

Studio: John W. Brock DUNEDIN [*signed RL, base right, scratched out of paint*]. **Designer:** John Brock. **Executant** John Brock.

Date: Undated: [c. 1953].

Size: 2880mm x 1510mm.

Commemoration: Thomas E. Taylor (1863-1911) and Elizabeth B. Taylor (1868-1941) [*information from the plaque inscription*]. T.E. Taylor was the Mayor of Christchurch in 1918, an MP and prohibitionist. Elizabeth Taylor was a JP who worked for women's civil rights [*Who's Who in New Zealand 1932, p.328*].

Donors: Their friends. **Note:** See B9.

Documentation: On 8 Nov. 1948 the church trust resolved that John Brock be asked to submit a design of a window and price [TMB, p.8]. It was not until 30 March 1950 that a design was approved [TMB, p.14]. A photograph of this window is reproduced in the *Press* (7 April 1954), p.9.

B7. South nave, 1 light.

The Nativity.

Studio: John W. Brock Dunedin. [*Signed base right, scratched out of paint*]. **Designer:** John Brock. **Executant** John Brock.

Date: Undated: [c. 1953].

Size: 2740mm x 560mm.

Commemoration: The pioneers of Methodism in the district [*information from the window inscription*].

Donors: Their friends. **Note:** See B9.

B8. South nave, 1 light.

The Holy Family in the Carpenter's Workshop.

Studio: John W. Brock / DUNEDIN [*signed below Joseph's foot*]. **Designer:** John Brock. **Executant** John Brock.

Date: Undated: [c. 1953].

Size: 2740mm x 560mm.

Commemoration: John and Eliza Down [*information from the window inscription*].

Donors: Dorothy and Sally Down, their daughters. **Note:** See B9.

B9 (*Plate 96*). North nave, 1 light.

St Mary BV and the Christ-Child with Lambs.

Studio: Unsigned [Attributed to John Brock, Dunedin]. **Designer:** [Attributed to John Brock]. **Executant:** [Attributed to John Brock].

Date: Undated: [c. 1953].

Size: 660mm x 560mm.

Commemoration: Derek [Grocott] aged 3 [*information from the window inscription*].

Donors: Mr and Mrs N.E.T. Grocott, his parents. **Note:** They were Norman and Theodora Grocott.

Documentation: On 30 March 1950 the church trust decided that a series of stained glass windows for its new building would be approved to avoid any clash of subject [TMB, p.14]. It was decided that no windows would be dedicated at the opening [TMB (2 Feb. 1954), p.39]. The donors of B6-B9 are recorded in the *Order of Service for the Dedication of the New Church, Sunday, April 4th, 1954* (unpaginated).

Preparatory material: The design, 260mm x 205mm, watercolour, ink and pencil on cartridge paper. Collection: John Brock, by bequest to Elaine Boucher (his daughter), by gift to Fiona Ciaran.

Note: The attribution to John Brock is made on stylistic grounds as B9 can be compared with B6-B8.

B10. North nave, 1 light [B10 and B11 are a pair].

David Playing to Saul.

Studio: [Miller Studios, Dunedin] [*signed MS base right, scratched out of a black diamond*]. **Designer:** Kenneth Bunton. **Executant:** Roy Miller.

B11. North nave, 1 light.

St Cecilia.

Studio: Unsigned: [Miller Studios, Dunedin]. **Designer:** Kenneth Bunton. **Executant:** Roy Miller.

B10 and B11:

Date: Undated: [1964-65].

Size: 1540mm x 560mm each.

Commemoration: Musicians of this church 1864-1964 [*information from the inscription which reads across B10 and B11*].

Donor: Anonymous.

Documentation: Revd M. Jackson Campbell requested designs for two windows from Miller Studios' on 18 March 1964 [MSC]. The designs supplied by Miller's were posted to the studio on 3 Dec. 1964. Campbell confirmed the order and requested that the installation be 'as soon as possible after the beginning of February' 1965 [MSC].

Preparatory material: B10, design, 208mm x 125mm, ink, pencil and tinted pencil on cartridge paper. Inscribed: SPREYDON CHURCH CHRISTCHURCH / 26 MILL LANE / KENT ENGLAND / Kenneth G Bunton / 64 AMGP / MILLER STUDIOS DUNEDIN / SCALE 1"=1'. Collection: MSA, DUHO.

B10, cartoon, 1500mm x 570mm, ink and [watercolour?] on cartridge paper. Inscribed on the reverse in a later hand: K.G.B. / 'DAVID PLAYING TO SAUL' / ADDINGTON METH. / CHCH. Collection: MSA, DUHO.

B11, design, 208mm x 128mm, ink, pencil and tinted pencil on cartridge paper. Inscribed: SPREYDON CHAPEL [sic] CHRISTCHURCH / 26 MILL LANE / SEVENOAKS / KENT ENGLAND / Kenneth G Bunton / 64 AMGP / MILLER STUDIOS DUNEDIN / SCALE 1"=1'. Collection: MSA, DUHO.

B11, cartoon, 1170mm x 570mm, ink on cartridge paper. Inscribed on the reverse in a later hand: K.G.B. / 'ST. CECILIA & ANGEL' / ADDINGTON METH. ST JOHN / CHCH. Collection: MSA, DUHO.

Note: John Billcliff, church secretary, supplied the Christian names of the donors of **B9** and confirmed that **B10** and **B11** were given anonymously, in a conversation with the author on 10 Jan. 1991. He confirmed that the dedication of this church is to John the Evangelist.

AVONSIDE. THE ANGLICAN CHURCH OF THE MOST HOLY TRINITY, Avonside Drive [11 windows, including A1 and A2].

B12. North chancel, 2 lights, one above the other.

St Mary BV and the Christ-Child (Upper) / *The Good Shepherd* (Lower).

Studio: LAVERS BARRAUD & WESTLAKE / LONDON [*signed upper light, base left*]. **Designer:** Unknown. **Executant:** Unknown.

Date: 1872 [*dated at the end of the signature*].

Size: 2050mm [in total] x 340mm.

Commemoration: Anne Mackie, who died on 4 Dec. 1871, aged 71 [*information from the window inscription*]. She was the wife of Charles Mackie, the first vicar at Avonside.

Donor: Her family.

Documentation: The *LT* of 16 March 1872 records the donors and states that the window was expected soon [p.2]. The window was probably installed in the temporary chancel as it is unlikely that a window would have been stored for five years. According to *NZCN* the present chancel was opened on Christmas Day 1876 but only scant reference is made to this window [7, no. 5 (March 1877), p.64].

Note: The unusual position of the signature suggests that the lights were destined for the opposite positions to those which they occupy. The studio may have assumed that they would be placed conventionally side by side. The arrangement of one light above another is used also in **A62**. See also **A1**.

B13. South-east transept, Memorial Chapel, 2 lights.

Faith and Hope.

Studio: Unsigned: [Attributed to Lavers & Westlake, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1904].

Size: 2080mm x 1290mm.

Commemoration: Mary A. Bashford, who died on 27 Dec. 1903 [*information from the window inscription*].

Donor: W. Bashford, her widower.

Documentation: *NZCN* records the donor [34, no. 3 (March 1904), p.14]. A faculty was granted on 29 April 1904 [BR II, p.180] and the faculty paper is deposited in the PR. The window was dedicated by the vicar, Revd William A. Pascoe, on Sunday 11 Sept. 1904 [*NZCN*, 34, no. 10 (Oct. 1904), p.13].

Note: The attribution to Lavers & Westlake is made on stylistic grounds. The choice of glass colours and painting style is typical of this studio. This window can be compared with B37 which is signed. A window of post 1881 with identical main figures and a similar base is in the Anglican Church of St Luke, Havelock North, Hawkes Bay.

B14 (*Plate 94*). South transept, Memorial Chapel, 1 light.

A Dying Knight Supported by an Angel.

Studio: Unsigned: [Attributed to Bradley Bros, Christchurch]. **Designer:** [Attributed to Harold Bradley]. **Executant:** [Attributed to Harold Bradley].

Date: Undated: [c. 1918-19].

Size: 2360mm x 540mm.

Commemoration: James W. Crichton, killed in Flanders [Belgium] on 26 Dec. 1917 [*information from the window inscription*]. He was an accountant [*Christ's* 1950, p.238].

Donors: His friends and comrades [*information from the plaque inscription*].

Documentation: An undated faculty application was made by Revd O. Fitzgerald [DC Avonside]. A faculty was granted on 18 June 1919 [BR II, p.305] and the faculty paper is deposited in the PR. The window was dedicated on Sunday 22 June 1919 by Revd C. Mutter [*Avonside Parish Leaflet*, no. 68 (July 1919), p.3].

Note: The attribution to Bradley Bros is made on stylistic grounds. See B15.

B15. South transept, Memorial Chapel, 1 light.

A Woman [Called to her Rest ?]

Studio: Unsigned: [Attributed to Bradley Bros, Christchurch]. **Designer:** [Attributed to Harold Bradley]. **Executant:** [Attributed to Harold Bradley].

Date: Undated: [c. 1918-19].

Size: 2360mm x 540mm.

Commemoration: Emily R. Cuthbert, who died on 28 April 1918 [*information from the window inscription*].

Donor: Unknown. **Note:** Edwin Cuthbert, her widower, who died on 11 Nov. 1924 [CHT Avonside, 254] may have been the donor.

Documentation: A faculty application was made on 23 April 1919 by Revd O. Fitzgerald to Bp Julius [DC Avonside]. A faculty was granted on 26 April 1919 [BR II, p.304] and the faculty paper is deposited in the PR.

Note: The attribution to Bradley Bros of B14 and B15 is made on stylistic grounds. The painting style, treatment of the figures in the bases and the lettering are similar to that in B279 which is a documented example from this studio.

B16. South nave, 2 lights, tracery.

The Agony in the Garden of Gethsemane / The Crucified Christ Mourned by St Mary BV and St John the Evangelist.

Studio: Unsigned: [Attributed to Lavers & Westlake, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1910].

Size: 3800mm approx. x 1042mm.

Commemoration: Alice Pascoe, who died on 1 Sept. 1909 [*information from the window inscription*].

Donor: Unknown. **Note:** Revd William A. Pascoe, her widower, was the vicar of Avonside at this date [Parr, p.164]. He died on 20 June 1918 [CHT Avonside 416] and may have been the donor.

Documentation: A faculty was granted on 19 Aug. 1910 [BR II, p.230] and the faculty paper is deposited in the PR. The window was dedicated on 21 Aug. 1910 [C.E.M.S. Magazine, no. 1 (Sept. 1910), pp.2-3].

Note: The attribution to Lavers & Westlake is made on stylistic grounds. The choice of glass colours and painting style is typical of this studio and this window can be compared with B37 which is signed.

B17. West end, 3 lights [B17 and B18 are a pair].

The Sacrament of Baptism.

Studio: Unsigned: [Miller Studios, Dunedin]. **Designer:** Beverley Shore-Bennett. **Executant:** Roy Miller.

B18. West end, 3 lights.

Symbols of the Eucharist.

Studio: [Miller Studios, Dunedin] [*signed: MS LL, base left, scratched out of paint in a black diamond*]. **Designer:** Beverley Shore-Bennett. **Executant:** Roy Miller.

B17 and B18:

Date: Undated: [1974].

Size: 663mm x 2182mm each window.

Commemoration: Albert Orchard, who died on 23 Dec. 1973 [*information from the plaque inscription*].

Donor: Mrs Orchard, his widow. **Note:** She was Margaret M. Orchard.

Documentation: Designs for these windows were shown to the vestry on 23 Jan. 1974 [VMB, p.277]. A faculty which records the donor was granted on 7 Feb. 1974 [BR III, p.310] and the faculty paper is deposited in the PR. Roy Miller gave

a quotation of \$1051 for these windows on 24 April 1974 to Revd John Barker [MSC]. Revd John Barker ordered the windows on 16 May 1974 [MSC].

B17 and **B18** cost in total \$1050 of which \$210 (20 per cent) represented the designer's commission. A loss was made of \$22.50 [MSA Job Card. Invoice 532].

Note: **B17** and **B18** were ordered, executed and dedicated in conjunction with **A2**. Parishioners gave the Christian name of the donor to the author in 1986.

B19. North nave, 2 lights, tracery.

The Good Shepherd with a Shepherd (predella) *The Risen Christ Commanding St Peter the Apostle at Tiberias* / (tracery) *The Crucified Christ*.

Studio: James Powell & Sons (Whitefriars), Wealdstone, Middlesex [*Rebus RL, base right, a white friar, obscured partially by the sill, c. 33mm x 13mm*].
Designer: S.? Coates. **Executant:** Unknown.

Date: Undated: [1932].

Size: 3800mm x 1030mm.

Commemoration: Ethel Horsley, who died on 1 Sept. 1931 [*information from the window inscription*].

Donor: Ethel Horsley, by bequest [or T.N. Horsley ?] **Note:** Thomas N. Horsley, her father, died on 19 Aug. 1948, aged 92 [CHT Avonside 438].

Documentation: A faculty was granted on 9 Dec. 1932 [BR II, p.418] and the faculty paper is deposited in the PR.

The doubt as to who is the donor arises because although according to the VMB T.N. Horsley wished to donate a window [(8 Oct. 1931), p.257] Ethel Horsley may have left money for her father to carry out her wishes as it is noted that she had 'left instructions for a Good Shepherd window to be placed in the church' [*Avonside Parish Leaflet*, no. 232 (Jan. 1933), p.2]. On Sunday 11 [Jan?] 1933 the window was dedicated by Bp West-Watson [*ibid.*].

The JP&SW Window Glass Order Book records the country, church, subject, designer, inscriptions and size with a drawing of the shape of the lights and tracery. T.N. Horsley ordered the window from Christchurch and the cost was £185. The window was shipped on 30 Sept. 1932 [AAD (1/27-1977) (21 May 1932), p.250, order 7823].

B20 (*Plate 87*). North nave, 2 lights, tracery.

Christ the Sower / *The Good Shepherd* (predella) *A Woman Reading to an Elderly Man*.

Studio: A.L. Moore / Del' et Pinxit / 89. Southampton Row / London. W.C. / England. [*Signed LL, under the stool, scratched out of paint*]. A.L. Moore / Del' et Pinxit. / 89 Southampton Row London. / W.C. [*Signed RL, below the sheep, scratched out of paint*]. **Designer:** Alfred Moore. **Executant:** Alfred Moore.

Date: Undated: [1910].

Size: 3802mm x 1040mm.

Commemoration: Eva V. von Haast (25 Feb. 1871 - 30 March 1909) only daughter of Julius and Mary von Haast [*information from the window inscription*].

Donor: Lady von Haast, her mother. **Note:** Mary, Lady von Haast, died in Rome on 27 July 1913 [CHT Avonside, 310]. Sir Julius von Haast (1822-87) was a pioneering geologist and explorer in New Zealand.

Documentation: A faculty was granted on 28 March 1911 [BR II, p.237] and the faculty paper is deposited in the PR. The *C.E.M.S. Magazine* records the donor and that the unveiling would be on Sunday 9 April 1911 [no. 8 (April 1911) p.3].

Note: The signature on the right light suggests that the main panels were in stock and the predella scene added. The woman in the predella may be a portrait of Eva von Haast as she is depicted in Edwardian dress. No portrait of her has been located to verify this. The elderly man to whom she tends may have been meant to signify Sir Julius but he is not an exact likeness. The von Haast arms (an Austrian grant) are represented in the tracery.

BURWOOD. THE ANGLICAN CHURCH OF ALL SAINTS, New Brighton Road [1 window].

B21. East sanctuary, 3 lights.

Grisaille.

Studio: Unsigned: [English].

Date: Undated: [c. 1877].

Size: 3000mm x 2100mm.

Commemoration: Unknown.

Donor: J.M. Heywood. **Note:** Joseph Heywood ran an insurance and cartage contracting business and died on 20 Oct. 1904 aged 76 [MDCB H519].

Documentation: *NZCN* records the donor and establishes the architect of the church as 'Mr Mountfort' [7, no. 11 (Sept. 1877), p.137]. According to *Greenaway* the church was dedicated on 9 Sept. 1877 but the window's arrival was delayed.

CASHMERE. THE ANGLICAN CHURCH OF ST AUGUSTINE [OF CANTERBURY], Cracroft Terrace [6 windows, including A3 and A4].

B22. North-east chancel, 3 lights.

The Ascension.

Studio: Unsigned: [Attributed to T.F. Curtis, Ward & Hughes, London].
Designer: Unknown. **Executant:** Unknown.

Date: Undated: [c. 1909].

Size: 2283mm x 1203mm.

Commemoration: Frederick H. Wilson (who died on 24 Dec. 1902) and his widow Frances S. Wilson (who died on 29 Nov. 1903) [*information from the plaque inscription*]. He managed the estates of his father, Sir John Cracroft Wilson [Press (26 Dec. 1902), p.9]. She died at Chilmark, England [CHT Halswell, 63].

Donors: Mr and Mrs C. Wilson. **Note:** They were probably John and Mildred Cracroft Wilson the son and daughter-in-law of the commemorated [CHT Halswell, 66].

Documentation: A faculty was granted on 26 Nov. 1909 [BR II, p.225]. The donors are recorded in *St. Saviour's (Sydenham) Parish Magazine* [2, no. 12 (Dec. 1909), p.2] as St Augustine's was once a part of that parish. The window was in place by Christmas Day and had no formal unveiling [ibid., 3, no. 1 (Jan. 1910), p.2].

Note: The attribution to Curtis, Ward & Hughes is made on stylistic grounds. The glass colours and style of drawing are typical of this studio. It can be compared with B25 which is signed.

This window was in the east sanctuary of the church the interior of which was later enlarged. A photograph of the window in its former position is reproduced in the album, *The Anglican Church NZ Diocese of Christchurch* (Christchurch nd), p.24. As B22-B25 were formerly lancet in shape, additional pieces of glass have been added to make the lights fit the present, rectangular apertures.

B23. North nave, 3 lights.

The True Vine / The Good Shepherd / The Light of the World.

Studio: Unsigned: [Smith & Smith Ltd, Christchurch]. **Designer:** Frederick Mash. **Executant:** Frederick Mash.

Date: Undated: [1917].

Size: 1973mm x 1096mm.

Commemoration: J.G. Murray (19 June 1836 - 26 Feb. 1915); Augustus R. Inwood (7 March 1848 - 23 Oct. 1915); Edward Mulcock (5 Jan. 1837 - 3 Oct. 1915) [information from the plaque inscription]. Mulcock farmed at Flaxton [Press (4 Aug. 1915), p.6]. Inwood had been a barrister and solicitor [MDCB I29].

Donors: Their families.

Documentation: A faculty application which records the donors was made by Revd Hugh Leach on 10 Dec. 1917 to Bp Julius. The window was to be placed in the north transept (see B22) [DC Sydenham]. A faculty was granted on 12 Dec. 1917 [BR II, p.292]. The dedication on Sunday 16 Dec. 1917 by Leach is reported and an informative piece on Mash is included in the *Press* (17 Dec. 1917), p.8. The dedication is also reported and Mash and Smith & Smith 'who have shown great enterprise in establishing this artistic industry in Christchurch' are praised in *St. Saviour's (Sydenham) Parish Magazine*, 10, no. 12 (Dec. 1912), p.2.

Note: The design of the RL is based on the painting *The Light of the World*, 1851-53 (Keble College Chapel, Oxford), by William Holman Hunt.

B24. North nave, 3 lights.

Christ and the Children.

Studio: SMITH & SMITH. LTD CHCH F. MASH. DEL. [Signed RL, base centre]. **Designer:** Frederick Mash. **Executant:** Frederick Mash.

Date: Undated: [1919-20].

Size: 1364mm x 870mm.

Commemoration: Thomas E. Currie (28 April 1886 - 22 July 1915) who died of wounds received at Anzac [Gallipoli] [*information from the window inscription*].
Donor: Dr Currie, his brother. **Note:** He was D. Eric Currie [*Roll of Honour on the west wall*].

Documentation: A faculty application which records the donor was made on 15 Dec. 1919 by Revd William Hughes to Bp Julius [DC Sydenham]. A faculty was granted on 2 Jan. 1920 [BR II, p.311]. The window was unveiled on Sunday 8 Feb. 1920 by the Dean of Christchurch and described as 'a fine piece of craftsmanship by a Christchurch firm, and is a credit to Mr. F. Mash, the artist who designed it and executed the work' [CN, xlvix [*sic*] no. 10 (March 1920), p.7].

B25. North nave, 1 light.

The Good Woman and her Daughter.

Studio: T.F. CURTIS / WARD & HUGHES / LONDON [*signed border right base, vertically*]. **Designer:** Unknown. **Executant:** Unknown.

Date: 1912. [*Dated at the end of the signature*].

Size: 1365mm x 393mm.

Commemoration: Louisa Brittan, 1809-1901 [*information from the window inscription*]. She was the widow of William Guise Brittan [*Press* (20 Aug. 1901), p.4]. **Note:** See also B83.

Donor: The Brittan family.

Documentation: On 21 Oct. 1912 permission was sought by the donors to place a window [VMB St Saviour's Sydenham, pp.137-38]. A faculty was granted on 22 April 1913 for the window to be placed in the north nave of St Augustine's [BR II, p.256]. According to the *St. Saviour's (Sydenham) Parish Magazine* this window was dedicated in May 1913 [7, no. 6 (June 1913), p.2].

CASHMERE. THE CASHMERE HILLS PRESBYTERIAN CHURCH, Dyers Pass Road [3 windows including A5].

B26. South nave, 2 lights [B26 and B27 are a pair].

Symbols of the Four Evangelists.

Studio: Unsigned: [Miller Studios, Dunedin]. **Designer:** Beverley Shore-Bennett. **Executant:** Roy Miller.

Date: Undated: [1975].

Size: 1060mm x 960mm.

Commemoration: Agnes McMillan 1885-1972 [*information from the window inscription*].

Donor: Her family.

Documentation: See B27.

Preparatory material: See B27.

B27. North nave, 3 lights.

Angels with the Emblems of Faith, Hope and Alpha and Omega.

Studio: Unsigned: [Miller Studios, Dunedin]. **Designer:** Beverley Shore-Bennett.
Executant: Roy Miller.

Date: Undated: [1975].

Size: 1120mm x 1540mm.

Commemoration: Helen E. Parsonson 1892-1972 *[information from the window inscription]*.

Donors: Geoffrey S. Parsonson and Helen Shirlaw, her children.

Documentation: On 13 Dec. 1974 Roy Miller sent Helen Shirlaw designs for **B26** and **B27** [MSC]. Miller informed Shirlaw on 23 Oct. 1975 that the windows were completed and would be forwarded to Bradley Bros for installation [MSC].

Both windows cost \$1461.80 of which \$275 (approximately 18 per cent) represented the designer's commission. A profit of \$20.23 was made [MSA: Job card: Invoice 1564].

Preparatory material: **B26**, design, 172mm x 153mm, watercolour and ink on cartridge paper. Inscribed: The Four Gospels / Cashmere Presbyterian Church / Beverley Shore-Bennett / AMGP / Miller Studios Ltd / 1974. Collection: MSA, DUHO.

B27, design, 180mm x 200mm, watercolour and ink on cartridge paper. Inscribed: "Faith, Hope, & Charity" / Proposed designs for / Cashmere Presbyterian Church / Beverley Shore-Bennett A.M.G.P. / Miller Studios Ltd. 1974. Collection: MSA, DUHO.

Note: Helen Shirlaw gave the names of the donors and their relationship to the commemorated in a conversation with the author on 12 May 1990.

CASHMERE. THE METHODIST CHURCH OF ST JAMES, Dyers Pass Road
[1 window].

B28. East sanctuary, 3 lights.

The Good Shepherd in a Canterbury Landscape.

Studio: [Bradley Bros, Christchurch] *[signed: L.G. TAYLOR / CHRISTCHURCH RL, on the end of the scroll]*. **Designer:** Leslie Taylor.
Executant: Leslie Taylor.

Date: 1960 *[dated at the end of the signature]*.

Size: 2080mm x 1810mm.

Commemoration: The Methodist pioneers of Canterbury *[information from the plaque inscription]*.

Donors: Mr C. Waters and Mrs Waters. **Note:** Cyril and Rita Waters had planned to give this window for some time and although Mrs Waters died in 1956 this window was a joint gift.

Documentation: The design was approved by the church trust on 25 May 1959 [TMB (unpaginated)] and the donors are recorded in the *Durham Street Circuit*

News (May to July 1960), p.11. This window was dedicated on 1 May 1960 [Quarterly Meeting Minutes Durham Street Methodist (12 April 1960), p.64].

Preparatory material: The cartoon (fragment), 1030mm x 730mm, ink on newsprint. Collection: Leslie Taylor, by gift to Fiona Ciaran.

Note: Margaret (Joy) Waters, Cyril's second wife, gave details about the donors in a conversation with the author on 11 April 1991. It is uncertain to which Saint James this church is dedicated. This window may have been ordered from Bradley Bros on the strength of B113. At that time St James was part of the Durham Street circuit.

CASHMERE. THE SIGN OF THE TAKAHE, Dyers Pass Road [5 windows] [B29-B33 are a set].

B29. Porch, 2 lights.

Masonic Symbols in an Idealised Landscape.

Studio: [Attributed to Smith & Smith, Ltd Christchurch] [*signed:* Designed by C.L. Allen. Executed by F. Mash. *RL, base*].

Date: [1938].

Size: 1990mm x 1360mm.

Commemoration: The goodwill of the Masonic Order.

Donors: The Freemasons of Canterbury in AD 1938 AL 5938 [*information from the window inscription*].

Documentation: According to the *Press* every masonic lodge in Canterbury Province contributed to the cost of this window which was formally handed over to Christchurch citizens in a ceremony on 31 Oct. 1948 [(2 Nov. 1948), p.6]. The ceremony is noted in the *New Zealand Craftsman* with a description of the iconography, the commemoration and the Christian name of the designer; Cyril [54, no. 7 (1 Dec. 1948), p.147].

Note: The attribution to Smith & Smith is made on the ground that Mash worked for them at this date. The lapse of a decade between execution and unveiling was probably due to the war.

B30. East wall, 1 light.

The Arms of England and France.

Studio: SMITH & SMITH LTD CHCH [*signed base right*] **Designer:** [Frederick Mash]. **Executants:** [Attributed to Frederick Mash and a Mr Wilkes].

Date: Undated: [c. 1931].

Size: 470mm x 1150mm.

Commemoration: Non-commemorative.

Donor: John MacGibbon. **Note:** He was a friend of Harry Ell, the builder of The Sign of the Takahe.

Documentation: See B33.

B31. East wall, 1 light.

The Antrobus Arms.

Studio: SMITH & SMITH LTD NZ *[signed base right]* **Designer:** [Frederick Mash]. **Executants:** [Attributed to Frederick Mash and a Mr Wilkes].

Date: Undated: [c. 1931].

Size: 380mm x 1010mm.

Commemoration: Non-commemorative.

Donor: Unknown.

Documentation: See B33.

B32. East wall, 1 light.

The Rhodes Arms.

Studio: Unsigned: [Smith & Smith Ltd, Christchurch]. **Designer:** [Frederick Mash]. **Executants:** [Attributed to Frederick Mash and a Mr Wilkes].

Date: Undated: [c. 1938].

Size: 330mm x 990mm.

Commemoration: Non-commemorative.

Donor: Sir Robert Heaton Rhodes.

Documentation: On 2 May 1938 the *Press* reported that Sir Robert Heaton Rhodes offered a window with arms of the Clark family (Jessie, Lady Rhodes's family) [p.11]. However that window is no longer in this building and Sir Robert may have replaced it with this window. See B33.

B33. East wall, 1 light.

The Wauchop Arms.

Studio: Unsigned: [Smith & Smith Ltd, Christchurch]. **Designer:** [Frederick Mash]. **Executants:** [Frederick Mash and a Mr Wilkes].

Date: Undated: [c. 1931].

Size: 330mm x 980mm.

Commemoration: Non-commemorative.

Donor: Mrs J.F. Studholme ? **Note:** Hersey Studholme was the wife of Joseph F. Studholme and daughter of Maj-Gen R.A. Wauchop [MDCB S864].

Documentation: B30-B33 are described and photographs of four windows are reproduced in the *Sun* (6 June 1931), p.14. They were:

made by Smith and Smith, of Christchurch, the designs being carried out by Mr Mash, of that firm, and the actual staining of the glass and the drawing by Mr Wilkes, also employed by Smith and Smith...Such success in this direction has been attained at the Takahe that visitors from England cannot believe that the work has been carried out in New Zealand.

B30 represents the combination of the Arms of England with those of France (the latter denoted by the fleurs de lis around the border). It is a copy of the shield on the tomb of Prince John of Eltham in Westminster Abbey and dates from 1336. The Antrobus arms represent an English family and was the first piece of armorial

work done at the Takahe'. The Wauchop arms are those of the family of 'Mrs J.F. Studholme'. This article proves that the window originally occupying the position which B32 does now depicted a greyhound. The Sign of the Takahe suffered vandalism in its years of protracted building and the former window was probably broken.

The donor of B30 is recorded in *Sign of the Takahe*, an undated, unpaginated guide book published in Christchurch in the 1950s.

CITY. THE CHRIST CHURCH ANGLICAN CATHEDRAL, The Square [17 windows B34-B50].

B34. North-east sanctuary, 1 light [B34-B36 are a set].

St Mary BV and Saints.

Studio: Unsigned: [Lavers & Westlake, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1904].

Size: Approx. 5000mm x 950mm.

Commemoration: John Studholme (1829-1903) [*information from the window inscription*]. He was an MP 1867-74, 1879-81, and died in London on 7 March 1903 [MDCB S863]. See B36.

Donor: His children.

Documentation: J. Studholme informed C. Knowles [the cathedral chapter secretary ?], on 15 Dec. 1903 that he, his brother and sister (who are not named), wished to donate a window in memory of their father. He requested that the north apse window be reserved [CC].

Note: Although B34-B36 were given by two groups they were commissioned as a set. See B36. Studholme's children were Florence, John Jr, Joseph F., Lucy E. and William. P. Studholme [MDCB S863].

B35. East sanctuary, 1 light.

The Risen Christ in Majesty Blessing with the Orders of Angels.

Studio: Unsigned ? [Lavers & Westlake, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated ? [1904].

Size: Approx. 5000mm x 950mm.

Commemoration: Canterbury colonists prior to 31 March 1853 [*information from the window inscription*].

Donors: Some of their descendants [*information from the window inscription*], J.M. Heywood, the 'Misses Heywood' (his daughters?), and others. **Note:** Joseph Heywood ran an insurance and cartage contracting business and died on 20 Oct. 1904 aged 76. His daughters were Emma Hampson and Mabel Sanderson. His only sister listed in MDCB had died in 1887 [H519].

Documentation: J.M. Heywood informed Bp Julius on 10 June 1903 that he wanted to reserve a window [CC]. C. Knowles informed Heywood on 7 Aug. 1903

that the centre light was reserved for him [CCC, p.40]. *NZCN* reported that this window had arrived and as the Misses Heywood were paying the deficit of about £80 other settlers were urged to contribute [35, no. 3 (March 1905), p.7]. See B36.

Note: As the base of this window is covered by the reredos it has not been possible to view it closely to discover any signature and date. It may have these as this studio frequently signed and dated its work.

B36. South-east sanctuary, 1 light.

St Paul the Apostle and Saints.

Studio: Unsigned: [Lavers & Westlake]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1904]. **Note:** The commemorative inscription was added after this date.

Size: Approx. 5000mm x 950mm.

Commemoration: Ellen Studholme (1838-1926) widow of John Studholme [information from the window inscription]. [Lucy] Ellen Studholme died in Paris on 1 Dec. 1926 [MDCB S863].

Donor: Her family.

B34-B36:

Documentation: The designs which had been requested by Bp Julius for the three apse windows were to be inspected at the cathedral on 3 Jan 1904 [CCMB (4 Jan. 1904), pp.262-63]. These must have proven unsatisfactory because Lavers & Westlake informed Bp Julius on 22 March 1904 that they were sending amended designs. The design of the central light 'represents a very successful work in the Apse of a London Church' but precisely which building is not recorded [CC]. On 18 May 1904 Julius notified the Dean [Revd Walter Harper] that he is sending him the designs and that the alternative designs are preferable. He asks that the Dean show the cathedral chapter these for a decision [CC]. Julius personally delivered the wording for the inscription to Lavers & Westlake for the studio informed C. Knowles on 15 July 1904 that it expected a visit from Julius for that purpose [CC]. The shipping papers for the windows, dated 13 Dec. 1904, are held with the CC of this period.

According to *NZCN* the three windows had been on view at Lavers & Westlake's studio since early Dec. 1904 [35, no. 2 (Feb. 1905), p.5] and an account is given by a visitor on 10 Dec. 1904 in the *Press* (14 Jan. 1905), p.4.

The difference between the execution date of B36 and the date of death of the commemorated is explained in a letter of 3 Feb. 1905 in which W.P. Studholme requested of Knowles that the blank in the base of the window be filled on the death of his mother and that the inscription in glass be kept safe until then [CC]. Knowles inquired of Ellen Studholme on 4 Feb. 1905 if her husband (who was in England) had made any arrangements for paying duty, freight and installation because the chapter had received a bill for the three windows of £578 6d and £13 1s. 7d. for freight [CCC, p.66]. W.P. Studholme informed Knowles on 7 Feb. 1905 that a cheque had been sent for £354 1s. 5d., as payment for two windows (B34 and B36) [CC]. According to *NZCN* of April 1905 the windows were in place [35, no. 4, p.5].

B37. South nave, 3 lights.

The Ascension.

Studio: LAVERS & WESTLAKE LONDON [*signed RL, base right*]. **Designer:** Unknown. **Executant:** Unknown.

Date: 1905 [*dated at the end of the signature*].

Size: 2700mm x 2000mm.

Commemoration: Richard J.S. Harman, who died on 26 Nov. 1902 [*information from the window inscription*]. He was a surveyor, civil engineer and land agent in Canterbury [MDCB H178].

Donor: Emma Harman, his widow. **Note:** She died on 27 April 1907, aged 74 [MDCB H178].

Documentation: On 19 Oct. 1904 Emma Harman requested of the Dean that a window be reserved [CC]. C.J. Mountfort, architect, informed C. Knowles on 21 March 1906 that he expected the window to arrive soon and sought permission to erect it without a faculty as the chapter had approved the design [CC]. As no record has been found of faculties being applied for or issued for the cathedral windows it would seem that permission was granted or declined by the Cathedral Chapter alone.

Note: The arms depicted in this window are those of the British dioceses of St David's, Bangor and St Asaph.

B38. South nave, 3 lights.

Christ as a Young Man Disputing with the Doctors / The Good Shepherd / Mary of Bethany Wiping Christ's Feet with her Hair.

Studio: LAVERS & / WESTLAKE, / LONDON [*signed RL, right border, base*]. **Designer:** Unknown. **Executant:** Unknown.

Date: 1902. [*Dated at the end of the signature*].

Size: 2700mm x 2000mm.

Commemoration: James E. Fitzgerald (4 March 1818 - 2 Aug. 1896) and Fanny E. Fitzgerald (21 March 1832 - 8 July 1900) [*information from the window inscription*]. He was the first Superintendent of Canterbury and MP for Lyttelton [MDCB F154].

Donor: Mrs Levin, their daughter.

Documentation: The donor is recorded in the CCMB (26 March 1901), p.177.

Note: The arms depicted in this window are those of the British dioceses of Llandaff, Bath and Wells, and Exeter.

B39 South nave, 3 lights.

Christ Being Thanked by a Man Healed of Leprosy / St Luke / Christ Healing a Crippled Man.

Studio: LAVERS & WESTLAKE / LONDON [*signed RL, base right, illegible fragments of a possible date remain after breakage*]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1894].

Size: 2700mm x 2000mm.

Commemoration: Archd. Benjamin W. Dudley, who died in Aug. 1892, canon of the cathedral [*information from the window inscription*].

Donor: B.T. Dudley, his son [and others ?]. **Note:** Archd. Benjamin T. Dudley died on 24 April 1901 aged 63. He received a Doctorate in Divinity for his work in the Melanesian Mission [MDCB D465].

Documentation: C. Cook [cathedral chapter secretary?] informed B.T. Dudley on 22 July 1893 that a window had been reserved for his father [CCC, p.15]. Dudley thanked Cook on 8 Aug. 1893 and explained that the £100 for the window could not be used until after his father's widow's death. He is to write to B.W. Mountfort about the subject and as it is possible more money would be needed others may like to contribute [CC]. Mountfort wrote to Cook on 17 Dec. 1894 to inform him that the window was expected in early Jan. 1895 and asks for the 'usual permit' [CC].

Note: The arms depicted in this window are those of the English dioceses of Chichester, Canterbury and Norwich.

B40. South nave, 3 lights.

St Peter and St Paul the Apostles / The Archangel Gabriel, St Elizabeth, St Chad / St Andrew the Apostle and St Luke the Evangelist.

Studio: Unsigned: [Clayton & Bell, London]. **Designer:** B.W. Mountfort ? **Executant:** Unknown.

Date: Undated: [1882].

Size: 2400mm x 1960mm.

Commemoration: John C. Watts-Russell, who died on 2 April 1875 [*information from the window inscription*]. He was the first run-holder in Canterbury [MDCB W252].

Donor: Mrs Creyke, his widow who had remarried. **Note:** Elizabeth R. Creyke died on 7 Oct. 1905 [DNZB, pp.577-78].

Documentation: On 15 Dec. 1881 the cathedral chapter resolved that J[ohn]. O. Scott, architect, should decide upon which stained glass studio should receive the commission for this window and the donor was to communicate with him. 'Mr Mountfort would supply a design which would be forwarded' [CCMB]. According to NZCN Clayton & Bell had written to Leonard Harper, a chapter member, indicating that the window would be sent during Oct. 1882 [12, no. 1 (Jan. 1883), p.3]. The arrival was reported in NZCN, 12, no. 6 (June 1883), p.102. See B48.

Preparatory material: A rough outline of the lights, 255mm x 173mm, watercolour, ink, pencil on linen. Inscribed: Watts Russel [*sic*] Meml. Collection: The cathedral, on permanent loan to CPL (Z Arch 63). The saints and diocese are named.

Note: Although the documentation refers to a design being supplied by Mountfort, if it is the specimen in the CPL, it is a scant design and not of the same standard usually supplied by studios themselves.

The arms depicted in this window are those of the English dioceses of London, Lichfield and Oxford.

B41. South nave, 3 lights.

St Mark the Evangelist, St Thomas the Apostle / The Risen Christ in Majesty, St Mary BV, St Faith / St John the Baptist, St Barnabas the Apostle.

Studio: Unsigned: [Clayton & Bell, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1882].

Size: 2700mm x 2000mm.

Commemoration: Thomas M. Hassal, who died on 6 Oct. 1879, aged 45 [*information from the window inscription*]. He was a businessman very active in the administration of the Anglican church in Canterbury [[MDCB H289].

Donors: His friends.

Documentation: According to the Cathedral Commission Minute Book Joseph Palmer had applied on behalf of the friends of Thomas Hassal for a window and a design by Cox and Sons had been submitted to the cathedral chapter for approval. However the chapter was withholding permission until B.W. Mountfort's scheme for the type of windows which should be placed in the cathedral was presented [(2 April 1880)]. Mountfort was to write to Palmer with details about the 'character and design' of the window [ibid. (16 June 1880)].

NZCN notes the installation of the window and records the studio [11, no. 9 (Sept. 1882), p.163]. See B48.

A draft commemorative inscription which notes that window would cost £85 plus expenses of £10 is deposited in the CPL [(Z Arch 63)].

Preparatory material: The design, 290mm x 232mm, watercolour, ink, pencil and pen on cartridge paper. This can be identified as a design for the Thomas Hassal window by his name in the memorial inscription. The design has elaborate grisaille and the heads and shoulders of saints in cartouches. Collection: The cathedral, on permanent loan to CPL (Z Arch 63).

Note: The arms depicted in this window are those of the English dioceses of Chester, York and Durham.

B42. South-west nave, 2 lights, tracery.

Moses and Joshua (predella) Moses on Mount Sinai Receiving the Ten Commandments / Joshua and Theophany, at Jericho.

Studio: Unsigned: [Clayton and Bell, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1882].

Size: 1720mm x 4660mm.

Commemoration: John C. Wilson, KCSI, CB (21 May 1808 - 2 March 1881, aged 72) [*information from the window inscription*]. On reaching New Zealand after service in India Sir John bought an estate at Cashmere in Christchurch [MDCB W599].

Donor: Lady Wilson, his widow. **Note:** Jane T. Wilson died on 19 Feb. 1895 [MDCB W599].

Documentation: The donor is recorded in NZCN, 10, no. 21 (July 1881), p.532. According to NZCN Clayton & Bell informed Leonard Harper on 22 Sept. 1882 that the window would leave in the last week of Sept. 1882 [12, no. 1 (Jan 1883),

p.3]. In March 1883 *NZCN* reported that the window had been installed [12, no. 3, p.44]. See B48.

Note: The tracery depicts the Indian Mutiny Medal an award which Sir John held for participating in the suppression of that uprising.

B43. West end gable, decafoil rose.

The Lamb of God and the Hierarchy of Angels

Studio: Unsigned: [Clayton & Bell, London]. **Designer:** B.W. Mountfort. **Executant:** Unknown.

Date: Undated: [c. 1881-82].

Size: Approx. 7620mm x 7620mm.

Commemoration: Unknown.

Donors: Leonard and Joanna Harper, and the Cathedral Guild. **Note:** He was a lawyer and politician and died in 1915 [MDCB H194]. She died on 10 May 1917 [Baker, p.19].

Documentation: Leonard Harper informed the Dean on 20 Nov. 1880 that he had not obtained permission first but had sent an order to Clayton & Bell 'in accordance with the design furnished by Mr Mountfort viz. the Hierarchy of Angels' [CC]. On 24 Nov. 1880 it was announced that the Harpers wished to 'defray the cost of the Stained Glass for the Rose Window' [Cathedral Commission Minute Book] however the report in *NZCN* implied that the rose window was to be donated by the Harpers alone [10, no.21 (July 1881), p.532]. Proof that the Harpers did not pay for the window in total is found in the Christchurch Cathedral Guild Minute Book which records that the Treasurer of the Cathedral Guild was to pay £45 towards paying the debt on the window [(6 July 1883)]. According to *NZCN* the window was in place by June 1882 [11, no. 6, p.103]. See B48.

Preparatory material: The design, 493mm x 616mm, watercolour, pencil, ink on cartridge paper. Inscribed: Christchurch Cathedral / Sketch for glass for Rose Window / Subjects in outer cinquefoils [sic] / Cherubim / Seraphim / Virgins / Angels / Archangels / Virtues / Powers / Dominions / Principalities / Thrones. Collection: The cathedral, on permanent loan to CPL (Z Arch 63). There is some numbering of the components of the rose. This design is not drawn completely and while the upper foils are finished the lower foils show the outline of the lights only.

There also exists a rough outline of the lights, 332mm x 205mm, ink [watercolour?], pencil on linen. Inscribed: New Zealand / Rose Wⁿ / ChCh Cath / Dec 81. Collection: The cathedral, on permanent loan to CPL (Z Arch 63). There is some numbering of the components of the rose.

B44. North-west nave, tracery.

St John the Baptist and St Philip the Apostle (predella) St John Preaching / St Philip Baptising the Ethiopian Man.

Studio: Unsigned: [Clayton & Bell, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1881].

Size: 1720mm x 4660mm.

Commemoration: Joseph Hawdon, who died on 12 April 1871 [*information from the window inscription*]. He had been a farmer in Australia before taking up Ashwick Station. The Hawdon Plains in Australia, the Hawdon River and Lake Hawdon in New Zealand are named after him [MDCB H310].

Donors: Mrs Hawdon, his widow, and family. **Note:** Mary Hawdon, his widow, died in London on 22 Dec. 1904, aged 68 [MDCB H310].

Documentation: NZCN records that the application to erect this, the first stained glass window in the cathedral, was made on 9 March 1880 by Mrs Hawdon. It also notes that it had been decided by the cathedral chapter that all future orders for windows should be placed with Clayton & Bell [10, no. 6 (April 1880), pp.273-74]. On 16 June 1880 it was reported that the Hawdon window was to conform with B.W. Mountfort's scheme for all of the cathedral's windows [Cathedral Commission Minute Book]. According to NZCN the window had been installed by March 1882 [11, no. 3, p.44]. See B48.

Preparatory material: Rough outline of the lights, 335mm x 190mm, ink, pencil on linen. Inscribed: New Zealand / W Wⁿ of N.Aisle / Oct 81. Collection: The cathedral, on permanent loan to CPL (Z Arch 63). The saints are named and a Boar's Head is indicated for the tracery.

Note: The tracery shows the crest of Joseph Hawdon.

B45. North nave, 3 lights.

St Matthias, St James the Less / The Archangel Michael, St Mary Magdalene, St Ethelreda / St Jude and St Simon the Apostles.

Studio: Unsigned: [Clayton & Bell, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1882].

Size: 2700mm x 2000mm.

Commemoration: Sir Thomas Tancred. **Note:** He was the seventh baronet and died on 7 Oct. 1880 at Napier. Sir Thomas had been a social reformer in England and a farmer in New Zealand [MDCB T19]

Donors: His children. **Note:** Sir Thomas S. Tancred, the eighth baronet, died on 11 April 1910 [MDCB T20]. He came to be held primarily responsible for this window.

Documentation: The ordering of this window caused many problems. On 30 Sept. 1881 it was noted that Leonard Harper had a promise from G.P. Williams of a window 'on behalf of the children of the late Sir T. Tancred' [CCMB, p.83]. Sir Thomas Tancred's second daughter, Edith, had married George P. Williams [MDCB T19] and he must be the person referred to. According to NZCN Clayton & Bell had written to Harper in Sept. 1882 indicating that the window would be sent during Oct. 1882 [12, no. 1 (Jan. 1883), p.3]. The installation is noted in NZCN, 12, no. 7 (July 1883) p.123.

An account for this window from Clayton & Bell of £85, dated 26 June 1885, and certified by J.O. Scott, architect, on 2 July 1885 is held with the CC. Probably because of this account the cathedral executive decided to make enquiries about this window [CCMB (25 Nov. 1885), p.109]. Leonard Harper and B.W. Mountfort had been consulted so Clayton & Bell were to be asked who authorised execution of the window [CCMB (31 Nov. 1885), p.111]. C. Cook [cathedral chapter secretary ?] wrote to Clayton & Bell on 2 Jan. 1886 to find out who gave the original order and requested a copy of it [Chapter Letter Book]. On 10 Feb. 1886

Clayton & Bell informed Cook that they felt 'unfairly dealt with in being kept out of our money for such an unreasonable length of time' [CC]. A letter from the studio was read to the chapter on 10 June 1886. It contained a copy of an order given them by Scott and a copy of a letter written to Scott by Revd G. Cotterill on 7 Oct. 1881 in which Sir T.S. Tancred apparently had admitted responsibility for the window [CCMB, p.116]. However the matter was not resolved for on 6 Jan. 1888 a letter from Scott was discussed by the chapter. Clayton & Bell had written several times to Scott as they had not been paid. Bp Harper was to write to Sir Thomas Tancred [CCMB, p.153]. The outcome is not recorded. See B48.

Preparatory material: A rough outline of the lights, 253mm x 133mm, watercolour, ink, pencil on linen. Inscribed: Tancred Meml. Collection: The cathedral, on permanent loan to CPL (Z Arch 63). The saints and dioceses are named and their positions indicated.

Note: The arms depicted in this window are those of the English dioceses of Lincoln, Ely and Peterborough.

B46. North nave, 3 lights.

The Return of the Prodigal Son / St John the Evangelist / Christ and the Children.

Studio: Unsigned: [Clayton & Bell of London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1886-87].

Size: 2700mm x 2000mm.

Commemoration: Robert H. Rhodes, who died on 1 June 1884 [*information from the window inscription*]. He was a farmer, MP for Akaroa and donated the tower and eight bells of this cathedral [MDCB R172].

Donor: Mrs Rhodes, his widow. **Note:** Sophia C. Rhodes died at Tunbridge Wells, England, on 16 Oct. 1906 aged 73 [MDCB R172].

Documentation: Mrs Rhodes had written to the cathedral chapter complaining of the delay in deciding on a plan for future windows which had prevented Clayton & Bell from proceeding with this window. However the chapter was not aware of her intention to give a window and would notify her as soon as possible [CCMB (25 Nov. 1885), p.109]. Rhodes informed Dean Jacobs that she would tell Clayton & Bell to proceed when she returned to England at the end of May 1886 [CC (6 March 1886)]. Rhodes notified C. Cook on 22 July 1887 that this window should arrive on that day and she sought advice as to what to do [CC].

Note: The arms depicted in this window are those of the English dioceses of Gloucester and Bristol, Hereford and Worcester.

B47. North nave, 3 lights.

Christ Calling Nathanael / The Risen Christ Blessing / St Peter Raising Dorcas.

Studio: Unsigned: [Clayton & Bell, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1889].

Size: 2700mm x 2000mm.

Commemoration: Emily Harper, who died on 10 June 1888 [*information from the window inscription*].

Donor: Bp Henry J.C. Harper DD, her widower. **Note:** He was the first Primate of New Zealand, the first Bp of Christchurch and died on 28 Dec. 1893.

Documentation: C.J. Mountfort, architect, informed Cook on 18 Feb. 1890 that he had arranged to have the window installed in that week as Bp Harper was anxious that this happen as soon as it arrived [CC]. The studio is recorded in NZCN (March 1890), pp.6-7. See B48.

Note: The arms depicted in this window are those of the English dioceses of Winchester, Rochester and Salisbury.

B48. North nave, 3 lights.

The Shepherd Joseph's Vision of the Sheaves / St James the Greater and St Joseph / The Shepherd David's Vision of God (Christ).

Studio: Unsigned: [Lavers & Westlake, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1905].

Size: 2700mm x 2000mm.

Commemoration: James D. Greenwood and Joseph Greenwood, two of Canterbury's earliest settlers in 1846 [*information from the window inscription*].

Donor: G.D. Greenwood, their nephew.

Documentation: On 30 Jan. 1903 G.D. Greenwood informed C. Cook [cathedral chapter secretary ?] that he wished to donate a window [CC]. The *Press* reported on 5 July 1905 that Greenwood had the sketch from Lavers & Westlake and on that day it would be submitted to the cathedral authorities for approval [p.6]. On 21 March 1906 C.J. Mountfort, architect, notified C. Knowles [cathedral chapter secretary?] that he expected the window to arrive soon [CC].

Note: The arms depicted in this window are those of the English dioceses of Manchester, Ripon and Carlisle.

The cathedral archives contain much documentation about the acquisition of stained glass windows and reveal disorganisation on the part of the cathedral chapter which contributed greatly to the problems encountered in obtaining suitable works.

On 17 March 1880 it was resolved that one studio, Clayton & Bell, would execute the stained glass windows for the cathedral [Cathedral Commission Minute Book] (unpaginated)]. B.W. Mountfort was requested to prepare and submit a general scheme 'to which designs for particular windows may be adapted' [ibid. (2 April 1880)]. In a single leaf *The Christchurch Cathedral. General Scheme For The Windows* [Christchurch, 10 May 1880] Mountfort proposed a series of windows. He suggested that the aisle windows should have:

...a silvery glass in patterns with foliage, with interlaced coloured bands, and bright positive colours in shields and medallions. The medallions to contain heads of prophets and apostles; and one shield in each light, as indicating the continuity and connection of the Church in New Zealand with the Mother Church, should blazon the arms of one of the English Sees; and there are just sufficient lights in the aisle windows to contain the arms of all the English Sees at the time this diocese was constituted.

His scheme was adopted on 16 June 1880 [Cathedral Commission Minute Book] and many of Mountfort's suggestions were carried out.

On 19 June 1880 C.R. Blakiston [cathedral chapter secretary?] informed Clayton & Bell that they had been 'appointed the manufacturers of stained glass windows' for the cathedral. Mountfort would probably contact them 'in a week or so' with a copy of his scheme [The Cathedral Commission, Chapter and Completion Committee Letter Book, p.127]. The arrangement did not progress well. In Sept. 1881 Leonard Harper complained that Clayton & Bell were negligent and that twenty months had elapsed since the orders had been sent for B44 and B41. 'In the Case of the West Window [B43] ordered in November last the sketch [Mountfort's?] sent to Messrs Clayton & Bell had been referred back with slight alterations in colouring only though they had been distinctly told not to do so, but to put the window in hand at once'. He had written to Clayton & Bell stating that he wanted another firm to do the work and that they were to complete B44 and B42 as soon as possible. Harper wanted the chapter to authorise another stained glass studio to execute B45 and B43 and it agreed to write to John Oldrid Scott (an architect whose father, Sir Gilbert Scott designed this cathedral), telling him to select another [CCMB (30 Sept. 1881), pp.83-85].

Accordingly G. Cotterill, chapter secretary, instructed Scott on 7 Oct. 1881 that the chapter was 'greatly disappointed' and that he should select a firm and place orders for B43 and B45 with them. Lavers, Barraud & Westlake, Burlison & Grylls and Taylor & O'Connor were given as examples [CC]. On 28 Nov. 1881 Scott informed Cotterill that a window from Clayton & Bell [B44?] had been sent, one is nearly finished and B43 is about to be begun. Scott argues that the delay was not entirely Clayton & Bell's fault as the order was sent by Mountfort but the studio could not tell from his letter whether the work was to be executed 'without any sketches being made by them' [CC]. On 30 Dec. 1881 Scott suggested that the chapter proceed with B45 from Clayton & Bell and informs them that the cost of B43 has been reduced to £200. 'I return your drawings [B.W. Mountfort's?] for the Tancred window' [B45] [CC].

Scott tried to settle the matter diplomatically and it can be deduced from the tone of his letters that he sympathised with Clayton & Bell but the chapter dispensed with that studio in 1885. On 8 May 1885 a modified scheme by B.W. Mountfort was laid before the chapter with a sketch 'to illustrate' and he was to obtain costs from other firms [CCMB, p.95]. A letter from Mountfort was read on 7 July 1885 in which he suggested 'elaborate figure and subject windows' and enclosed 'rough sketches of panels' He claimed that they would cost no more than the existing windows [CCMB, p.96].

On 25 Nov. 1885 it was resolved that rules be drawn up for the acceptance of future windows. A report was read from Mountfort and photographs of Lavers, Barraud & Westlake windows were shown [CCMB, p.109]. Mountfort's new plan for windows was adopted and Lavers, Barraud & Westlake were appointed on 31 Dec. 1885 [CCMB, p.111].

This plan was applied and elaborated on when Mrs Rhodes wished to commission B46. C. Cook informed her on 1 Jan. 1886 that the window should show a full-length figure of a saint in the centre light and each of the side lights should depict a parable of Christ. The particular saint and parable would be left to her to choose, however if Mrs Rhodes felt bound to Clayton & Bell no objection would be made [Chapter Letter Book (unpaginated)]. B46 was executed by Clayton & Bell according to the new design plan. The later windows installed in the cathedral are by Lavers & Westlake and follow this plan but with more timid design and colouring. In fact the Clayton & Bell windows are richer in colour.

B49 (*Plate 100*). North transept, 3 lights.

The Transfiguration.

Studio: [Miller Studios, Dunedin] *[signed: Designed by / W.A. SUTTON / Crafted by / MS MILLER STUDIOS / DUNEDIN [RL, base left, scratched out of paint, MS in a black diamond]. Executants: Roy Miller and Paul Hutchins.*

Date: 1982 [dated at the end of the signature].

Size: Approx. 9000mm x 5300mm.

Commemoration: The Cathedral's centenary.

Donors: Archibald J. Scott OBE, lay canon of the cathedral 1949-81 *[information from the plaque inscription]* and Margaret J. Scott, his wife. He was a stockbroker who died on 4 Oct. 1981 was also a donor.

Documentation: The ordering and execution of this window was protracted due to disagreement between the cathedral chapter and W.A. Sutton, the designer. Sutton wished the window to be executed by Chapel Studios in England but some members of the chapter wanted it to be executed in New Zealand. Sutton argued from an aesthetic viewpoint but the chapter argued from a financial viewpoint. The records show a lack of knowledge about art and stained glass on the part of the chapter.

The stained glass window to be donated by Mr and Mrs Scott was discussed by the cathedral chapter on 10 Oct. 1979 [Cathedral Chapter Executive and Finance Committee Minutes, unpaginated]. On 13 March 1980 the chairman of the chapter, J. Collins, suggested that 'tenders' should be called for the execution of the window [ibid.]. Quotations were reported on 12 Aug. 1980; Chapel Studio \$67,250 in total, Miller Studios \$62,362, Graham Stewart Glass \$36,400. The chapter recommended that the offer by Graham Stewart Glass be accepted [ibid.]. After much discussion Sutton agreed to work with Miller Studios and on 10 June 1981 the chapter was informed that the contract sum was agreed at \$53,116 [ibid.].

The centre light cost \$23,000 and a profit on this was made of \$9473 [MSA Job cards. Invoices 8308, 8558, 8687]. The left and right lights cost \$30116 and a profit on these was made of \$1773.48 [MSA Invoices 9324, 9666, 9972].

A photograph of the design is reproduced and discussed in the *Press* (28 July 1981), p.21.

Preparatory material: The design, 850mm x 590mm, watercolour, ink and pencil on cartridge paper. Inscribed: STAINED GLASS WINDOWS NORTH TRANSEPT CHRISTCHURCH CATHEDRAL NEW ZEALAND W.A. Sutton 6 May 1980. Collection: W.A. Sutton.

Literature: The commissioning, execution and problems associated with this window are outlined in *Sutton*.

Note: The window was dedicated by the Abp of York on Sunday 1 Nov. 1981, the centenary of the dedication of the cathedral *[information from the plaque inscription]*. See **B50**. After much public disapproval the head of Christ was repainted and replaced by Millers.

B50. *The York Panel.*

Studio: Unsigned [The York Glaziers' Trust, York]. **Designer:** Peter Gibson. **Executant:** Peter Gibson.

Date: Undated: [1981].

Size: 375mm x 33mm.

Commemoration: The centenary in 1981 of the dedication of Christ Church Cathedral.

Donor: The Most Revd Stuart Blanch, The Abp of York.

Documentation: A brochure [*Spanning Eight Centuries*, Christchurch, 1981] outlines the origins of the glass pieces dating from the 12th century to the 20th century which make up this panel. Most of the pieces originate from York Minster windows which have been taken out and worked on. The pieces are housed in the 'glass bank' by the minster. This brochure is a precis of a detailed account deposited in the cathedral's archives of the glass used, and notes on its future preservation, written by Peter Gibson, the Superintendent of The York Glaziers' Trust. The cost of mounting and installing the panel was donated by the pupils and staff of St Margaret's College, Christchurch.

Literature: The donation of the window and the designer and executant are discussed in *Newton*.

CITY. THE ANGLICAN CHURCH OF ST JOHN THE BAPTIST, Latimer Square [5 windows including A6-A8].

B51. North chancel, 2 lights.

Mary of Bethany and St Martha.

Studio: [Miller Studios, Dunedin] [*signed: MS / DUNEDIN RL, base right, MS scratched out of paint in a brown diamond*]. **Designer:** Beverley Shore-Bennett. **Executant:** Roy Miller.

Date: Undated: [1977].

Size: 1640mm x 780mm.

Commemoration: David O. Olsen, who died on 1 March 1975 [*information from the plaque inscription*].

Donors: Daphne E. Olsen, his widow, and family [*information from the plaque inscription*]. She died on 30 July 1988 [*Press* (1 Aug. 1988), p.39].

Documentation: In reply to an inquiry about their work Roy Miller informed Revd Roger Thompson on 9 Feb. 1976 that Miller's stained glass cost \$80 to \$85 per square foot [MSC]. On 23 March 1976 Miller forwarded a design to Thompson [MSC]. A faculty was granted on 15 Nov. 1976 [BR III, p.345]. On 10 May 1977 Miller informed Thompson that the windows would be sent on the next day [MSC]. The new vicar Revd Barry Loveridge informed Miller on 31 May 1977 that the window would be dedicated on 15 June 1977 [MSC].

The window cost \$1086.68 of which \$187 (approximately 17 per cent) represented the designer's commission. A loss was made of \$20.17 [MSA: Job card: Invoice 3492].

Preparatory material: The design, 202mm x 155mm, watercolour and ink, on cartridge paper. Inscribed: "Mary and Martha" / Designs for two / sanctuary windows [*sic*] / St John's, Hereford St. / Christchurch. / Beverley Shore-Bennett / A.M.G.P. / Miller Studios Ltd / 1976. Collection: MSA, DUHO.

B52. West end gable, 1 light.

Christ and the Children (predella) *The Lamb of the Revelation*.

Studio: Unsigned: [John Hardman & Co., Birmingham]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1928].

Size: 4500mm approx. x 672mm.

Commemoration: Henry G. Sheppard (10 Sept. 1857 - 26 Oct. 1911) and his widow Alice M.C. Sheppard (3 April 1862 - 24 April 1927) [information from the window inscription]. He had run the Palace Hotel in Christchurch [MDCB S289].

Donors: Their children [information from the window inscription].

Documentation: Mr Sheppard submitted designs for the window to the vestry on 13 Feb. 1928 [VMB (unpaginated)]. A faculty application was made by Revd J. Coursey to Bp West-Watson on 28 Feb. 1928 [DC Christchurch, St John's] and a faculty was granted on 14 March 1928 [BR II, p.387]. The dedication took place on Sunday 7 Oct. by Revd G.N. Watson who was a son-in-law of Mr and Mrs Sheppard [St. John's Parish Magazine, 14, no. 3 (Oct. 1928), p.2].

This window is listed as [order?] 29 in BPL (175/32) JH&C Windows From 1883, p.114. The unpaginated section lists this window under 1928 as [order?] 29.

Preparatory material: Tracing design, 395mm x 83mm, ink and watercolour, on tracing paper. Page 19 is inscribed: New Zealand / 29/28 / Scale 1" [BMAG JH&C Warehouse Book 1928, p.19]. The initials TD (which may be those of the cartoonist) are on the page.

A cartoon numbered 1928/9 for a one light window of 'Blessing Little Children' is described as 'New Zealand' possibly Grahamstown' in BMAG Hardman Glass Archive, p.35C. This cartoon is probably for B52 but because of their condition the Hardman cartoons could not be viewed so that supposition has not been verified. No other John Hardman & Co. window fitting this description has been documented by Fiona Ciaran in New Zealand.

CITY. THE ANGLICAN CHURCH OF ST LUKE THE EVANGELIST,
Kilmore Street [7 windows].

B53. East chancel, 1 light [B53 and B54 are a pair].

The Archangel Raphael (predella) *Tobias and Raphael*.

Studio: James Powell & Sons (Whitefriars), Wealdstone, Middlesex [rebus base right, a white friar, 30mm x 13mm]. **Designer:** C. Rupert Moore. **Executant:** Unknown.

B54. East chancel, 1 light.

The Archangel Michael (predella) *Michael and the Defeated Serpent*.

Studio: James Powell & Sons (Whitefriars), Wealdstone, Middlesex [rebus base right, a white friar, 27mm x 10mm]. **Designer:** C. Rupert Moore. **Executant:** Unknown.

B53 and B54:**Date:** Undated: [1963].**Size:** 3000mm x 310mm.**Commemoration:** Isaac L. Richards, vicar of St Luke's 1936-54 [*information from the window inscription*].**Donor:** The parish.

Documentation: It took some time for the money to be raised for these windows but the vestry was informed that by Dec. 1959, £211 had been donated. The quote from Powell's was for £650 [VMB (2 Dec. 1959 (unpaginated))]. A faculty application was made on 10 July 1962 by Revd P.N. Wright to Bp Warren [DC Faculties] and a faculty was granted on 25 July 1962 [BR III, p.149. On 13 Nov. 1962 it was agreed that the Powell's contract be finalised [VMB]. On 13 March 1963 Warren pointed out to Wright that both windows should have the same commemorative inscription because of the distance between them [DC Faculties]. A faculty was granted for the inscriptions on 30 April 1963 [BR III, p.161]. The windows were dedicated on 2 Aug. 1964 by Warren [*Press* (3 Aug. 1964), p.14].

According to the JP&SW Window Glass Order Book these windows were ordered by W.G. Douglas, Auckland, Powell's agent. The country, location, church, subject, size and designer are recorded with a drawing of the shape of the lights. The windows cost £220 each [AAD (1/31-1977) (12 Oct. 1962), p.285, order 206].

B55. South nave, 2 lights, tracery.

The Risen Christ's First Appearance (to St Mary Magdalene) (predella) Faith and Hope.

Studio: James Powell & Sons (Whitefriars), Wealdstone, Middlesex [*rebus RL, base right, a white friar, 33mm x 15mm*]. **Designer:** [S.?] Coates. **Executant:** Unknown.

Date: Undated: [1933].**Size:** 3500mm x 1070mm.

Commemoration: Walter J. Taylor (died on 14 Aug. 1916) and Ada S. Taylor (died on 25 May 1914) [*information from the window inscription*]. They were brother and sister. Ada Taylor was a teacher of singing and painting [*Press* (29 May 1914), p.8].

Donor: Annie E. Taylor, by bequest, who died on 13 Sept. 1931 [*information from the window inscription*]. She was the widow of Walter Taylor.

Documentation: The JP&SW Window Glass Order Book records that this window was ordered by Archd. F.N. Taylor in Christchurch. The country, location, church, subject, inscriptions, size and designer are recorded with a drawing of the shape of the lights and tracery. The cost was £190. The window was sent on 15 Sept. 1933 and freight 'etc' was £4 4s. 11d. [AAD (1/27-1977) (31 March 1933), p.318, order 7927].

According to the *Churchwarden's Report 31st March 1933* (unpaginated) the trustees of Annie Taylor's estate forwarded £340 to the church for the window which Bradley Bros would install when it arrived. A faculty application which records the donor and familial relationship was made by Revd F.N. Taylor to Bp West-Watson on 19 July 1933. The sketch had been sent back to England so was not submitted with the application [DC Christchurch, St Luke]. A faculty was granted on 29 July 1933 [BR II, p.421] and the window was unveiled on Sunday 12 Nov. 1933 [*Press* (13 Nov. 1933), p.2].

Note: The Powell's order notes that it was for 'Window No 22 - See Scheme Book page 26'. A scheme for glazing the entire church with windows from Powell's was drawn up by the studio and is deposited in the PR. It is inscribed: 'St. Luke's Church Christchurch New Zealand Plan of Church Scheme for Windows'. Printed Jas. Powell & Sons / Whitefriars Glass Works / London EC.

B56. North nave, 2 lights, tracery.

The Presentation of the Christ-Child in the Temple / The Annunciation.

Studio: Unsigned: [James Powell & Sons, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1915].

Size: 3500mm x 1070mm.

Commemoration: William A. Day, who died on 24 Jan. 1914 [*information from the window inscription*]. He was a grain and produce merchant [*Press* (26 Jan. 1914), p.7].

Donor: The parish.

Documentation: On 2 March 1914 it was proposed at a vestry meeting that a memorial to Day be erected [VMB, p.62]. Powell's had quoted £100 and it was resolved that the window be ordered but not sent until after the war [VMB (3 Sept. 1914), p.70]. On 6 April 1916 it was reported that Powell's had written to inform the vestry that the window had been ready for some months [VMB, p.90]. A faculty application was made on 1 July 1916 by Revd F.N. Taylor to the DR [DC Christchurch, St Luke] and a faculty was granted on 14 July 1916 [BR II, p.279]. On 6 July 1916 it was decided that Bp Julius be asked to dedicate the window on Sunday 30 July 1916 [VMB, p.95].

According to the JP&SW Window Glass Order Book this window was ordered by H.N. Stewart, churchwarden, in Christchurch. The country, location, church, subject, inscriptions, size and weight are recorded with a drawing of the shape of the lights and tracery. The window cost £100. The case cost £1 and insurance cost £3 6s. 2d. [AAD (1/21-1977) (16 Sept. 1914), p.97, order 3846].

B57. The Lady Chapel [The Sybil Richards Memorial Chapel], north wall, 1 light.

St Mary BV.

Studio: Unsigned: [Miller Studios, Dunedin]. **Designer:** Beverley Shore-Bennett. **Executant:** Paul Hutchins.

Date: Undated: [1983].

Size: 1680mm x 460mm.

Commemoration: Gladys Hadfield, who died on 11 April 1969 [*information from the window inscription*]. She had worked as a Christchurch City Council clerk.

Donor: Ivan Hadfield, her widower [*information from the window inscription*]. He is a retired aircraft pilot.

Documentation: Alistair McIver, Millers' manager, gave a quotation to Ivan Hadfield of \$1962 for a window on 29 June 1982 [MSC]. A faculty application was made by Revd S. Acland to Bp Pyatt on 9 Feb. 1983 in which he points out that window is to show the figure in a reversed position to that in the design [Bishop's Correspondence Christchurch, St Luke]. A faculty was granted on 12 April 1983 [BR III, p.432].

The window cost \$1962 of which \$392.40 (approximately 20 per cent) represented the designer's commission. The profit was \$548.48 [MSA: Job card: Invoice 11980].

Preparatory material: The design, 220mm x 115mm, watercolour and ink on cartridge paper. Inscribed: The Blessed Virgin Mary / the Gladys M.E. Hadfield / Memorial / St Luke the Evangelist. / Christchurch. / Beverley Shore-Bennett / MBE FMGP / Miller Studio Ltd / 1982. Collection: MSA, DUHO.

B58. The Lady Chapel, north wall, 2 lights.

Christ Healing a Sick Child.

Studio: JOHN / W / BROCK / DUNEDIN [*signed LL, base left, scratched out of paint*]. **Designer:** John Brock. **Executant:** John Brock.

Date: Undated: [1948].

Size: 1670mm x 1050mm.

Commemoration: Martha D. Gray [*information from the window inscription*].

Donor: Isabel Farrell by bequest, her sister, who died on 25 July 1945 [*information from the window inscription*].

Documentation: On 2 July 1946 the vestry was informed that a legacy of £100 had been given for this window [VMB (unpaginated)]. On 3 Aug. 1948 it was reported that the window would be installed within a few weeks and it was hoped that it would be dedicated on St Luke's Day (18 Oct.) [VMB].

B59. The Lady Chapel, east wall, 3 lights.

The Adoration of the Christ-Child by the Shepherds and Magi with the Child St John the Baptist.

Studio: Unsigned: [James Powell & Sons, London]. **Designer:** [S.?] Coates. **Executant:** Unknown.

Date: Undated: [1909].

Size: 3000mm x 1700mm.

Commemoration: Sybil Richards. **Note:** She died on 13 Oct. 1907 [*information from a plaque inscription for the chapel*].

Donors: Henry Richards her widower, and parishioners.

Documentation: On 6 April 1908 it was announced at a vestry meeting that Henry Richards had offered £750 to build the chapel in St Luke's [VMB, pp.385-86]. The vicar had discussed with C.J. Mountfort, the architect, an estimate of £125 for a window and a fund was opened to which parishioners could contribute [VMB (3 Aug. 1908), p.400]. The gift of the window was announced in *NZCN*, 39, no. 9 (Sept. 1909), p.6.

The JP&SW Window Glass Order Book records that this window was ordered by Revd W.W. Sedgwick. The country, location, church, subject, inscriptions, designer and size are recorded with a drawing of the shape of the lights. The cost was £120 (this includes the case and bars). Freight cost £3 8d. and insurance cost 12s. 8d. The window was sent on 28 Sept. 1909 [AAD (1/18-1977) (15 Feb. 1909), p.395, order 1912].

CITY. THE ANGLICAN CHURCH OF ST MICHAEL AND ALL ANGELS,
Oxford Terrace [28 windows including A9].

B60. East sanctuary, 3 lights.

The Crucified Christ Mourned by St Mary BV, St Mary Magdalene and St John the Evangelist (predella) *The Last Supper*.

Studio: Curtis, Ward & Hughes, London [*signed RL centre base*]. **Designer:** Unknown. **Executant:** Unknown.

Date: [1910?] [*dated at the end of the signature*].

Size: 3500mm approx. x 2520mm.

Commemoration: Founders of the Canterbury Settlement [*information from the window inscription*].

Donor: The parish.

Documentation: This window replaced an existing memorial which was removed (see A9). On 10 July 1905 permission was given by the vestry to the church Ladies' Guild to collect funds for a new east window [VMB, p.30]. T.F. Curtis informed a Mr Bridges on 1 March 1910 that he had sent the design that day and that the window would cost £300 [PR]. Curtis was informed on 6 May 1910 that the vestry approved of the design but wanted to have *The Last Supper* from a design previously submitted included in the new design and that both designs were being returned. It was hoped that the window could be unveiled on 16 Dec. 1920 the Diamond Jubilee of the Canterbury settlement [PR]. On 22 Sept. 1910 Curtis notified Bridges that the window would be shipped on 29 Sept. 1910 [PR]. Curtis forwarded to Bridges on 22 Sept. 1910 an invoice for Customs with a description and provenance of the window [PR]. Curtis thanked Bridges on 3 Feb. 1911 for payment of £300 for the window [PR].

A faculty was granted on 10 Dec. 1910 to remove the original, east sanctuary memorial window and install B60 [BR II, p.234]. The faculty paper is deposited in the PR. The unveiling by Bp Averill (Bp of Waiapu and former vicar of this church), is recorded in *LT* (19 Dec. 1910), p.7.

Note: The shape of the original frame was altered from five lights with tracery in order to accommodate this window. A letter from a Mr Macdonald in England was read to the vestry on 8 Feb. 1909. He had seen the sketch and recommended removing the old frame so that the new window could be of three lights [VMB, p.145]. Bp Julius recommended also that the new window should be of three lights [VMB (14 May 1910), pp.205-6].

There is much correspondence in the PR of 1911 and 1912 on attempts to have the import duty of £66 lifted from this window to no avail. In spite of the correspondence from T.F. Curtis it cannot be assumed that he had any hand in the design or execution of the windows in this church. See Vol. III, Appendix 1, Biographies.

B61. The Pilgrims' Chapel, east wall, 3 lights.

The Resurrection.

Studio: T.F. CURTIS / WARD & HUGHES / LONDON [*signed RL, base right*]. **Designer:** Unknown. **Executant:** Unknown.

Date: 1902 [*dated at the end of the signature*].

Size: 2060mm x 1740mm.

Commemoration: Annie MacDonald, who died on 26 April 1901 [*information from the window inscription*]. She owned the Orari station with her husband, W.K. MacDonald. On his death she moved to Christchurch [*Press* (27 April 1901), p.7].
Donor: Unknown.

Documentation: A faculty was granted on 5 June 1903 [BR II, p.173] and the faculty paper is deposited in the PR. According to *NZCN* this window was in place by July 1903 [33, no. 7 (July 1903), p.7].

B62. South transept gable, sexfoil rose [B62 and B63 complement each other].

The Fruits of the Spirit.

Studio: Unsigned: [Attributed to T.F. Curtis, Ward & Hughes, London].
Designer: Unknown. **Executant:** Unknown.

Date: Undated: [c. 1909].

Size: Approx. 2400mm x 2400mm.

Commemoration: Lewis G., Eunice M., Emily A. and Alfred C. Fenwick [*information from the window inscription*].

Donor: Mrs Fenwick [their mother?] in 1909 [*information from the window inscription*]. She was probably Anne G. Fenwick. See B63.

Documentation: A faculty was granted on 12 Jan. 1910 [BR II, p.227] and the faculty paper is deposited in the PR. The window had arrived by 14 Feb. 1910 but was too big for the frame [VMB, p.191] however the aperture was to be enlarged [VMB (14 March 1910), pp.193-94].

Note: The attribution to T.F. Curtis, Ward & Hughes is made on stylistic grounds. The drawing and glass colours resemble closely those of B63 which is signed.

B63. South transept, 4 lights [B63 and B62 complement each other].

The Baptism of Christ / The Last Supper / The Laying on of Hands by St [Paul?].

Studio: T.F. CURTIS / WARD & HUGHES / LONDON [*signed RL, base right, scroll end*]. **Designer:** Unknown. **Executant:** Unknown.

Date: 1911 [*dated at the end of the signature*].

Size: 1960mm x 2560mm.

Commemoration: Charles L.C. and Anne G. Fenwick [*information from the window inscription*]. He founded the Bank of New South Wales in Dunedin. She died in Christchurch on 29 Sept. 1910 [MDCB F71].

Donors: Their sons and daughters in 1911 [*information from the window inscription*].

Documentation: A faculty was granted on 28 Sept. 1911 [BR II, p.239] and the faculty paper is deposited in PR.

Note: A colour photograph of B62 and B63 is reproduced on the back cover of *Peters*.

B64. South nave, 1 light [B64 and B65 are a pair].

Christ in the House of Mary of Bethany and St Martha.

B65. South nave, 1 light.

Christ and the Disbelief of St Thomas the Apostle.

B64-B65:

Studio: Unsigned: [Lavers, Barraud & Westlake]. **Designer:** B.W. Mountfort.
Executant: Unknown.

Date: Undated: [1878].

Size: 1070mm x 455mm.

Commemoration: Maria Thomson [*information from the window inscription*]. She ran the first school in Christchurch to provide secondary education for girls [Britten, p.10] and died on 21 Dec. 1875. **Note:** See also B123.

Donors: Her former pupils.

Documentation: NZCN records the studio, donors and designer and reports that the subject for B65 was chosen because Maria Thomson died on St Thomas's Day [7, no. 12 (Oct. 1877), p.148]. The windows arrived in late 1878 [NZCN, 9, no. 2 (Dec. 1878), p.14] and cost £10 3d. Mountfort's charge for the designs was £2 2s. which he contributed to the fund for the windows [NZCN, 10, no. 17 (March 1881), p.468].

B66. South nave, 1 light.

St Mary BV.

Studio: Unsigned: [Attributed to Heaton, Butler & Bayne, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1872?].

Size: 1060mm x 460mm.

Commemoration: Emma Barker, who died on 2 Oct. 1858 [*information from the window inscription*].

Donor: Unknown. **Note:** Dr Alfred C. Barker, her widower, may have been the donor. See B82.

Note: The attribution to Heaton, Butler & Bayne is made on stylistic grounds. See B86.

B67. South nave, 1 light.

The Good Shepherd.

Studio: LAVERS, / BARRAUD / & / WESTLAKE / LONDON. [*Signed base right, border*]. **Designer:** Unknown. **Executant:** Unknown.

Date: 1881 [*dated at the end of the signature*].

Size: 1060mm x 455mm.

Commemoration: Unknown.

Donor: Unknown.

Documentation: A faculty was granted on 22 Dec. 1881 [BR I, pp.301-2].

Note: This window was executed from a stock design by this studio. A similar window is in the Anglican Church of St Barnabas, Stoke, Nelson. It postdates 1878. Another which postdates 1875 is in St John's College Chapel, Auckland.

B68. South nave, 1 light [B68 and B69 are a pair].

St Paul the Apostle.

Studio: Unsigned: [Clayton & Bell, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1905].

Size: 1060mm x 455mm.

Commemoration: Frederick S. Funston, who died on 7 July 1903 [*information from the window inscription*]. He was a merchant [MDCB F405].

Donor: Mrs Funston, his widow. **Note:** Margaret Funston died on 4 Oct. 1925, aged 86 [MDCB F405].

Documentation: See B69.

B69. South nave, 1 light.

St Luke the Evangelist.

Studio: Unsigned: [Clayton & Bell, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1905].

Size: 1060mm x 455mm.

Commemoration: Thomas Bell Hay (died on 19 Aug. 1879) and Emily Bell Hay (died on 25 July 1901) [*information from the window inscription*]. Thomas Bell Hay was a physician. Emily Bell Hay, his widow, died in London [DDR C1/79].

Donor: Miss Bell Hay [their daughter?].

Documentation: An undated faculty application was made by Revd A.W. Averill for B68 and B69 [BR II, p.191] and a faculty was granted on 3 Aug. 1905 [*ibid.*]. The *Press* records the studio and that both windows were unveiled by Averill on Sunday 13 Aug. 1905 (14 Aug. 1905), p.8. The VMB records the donors of both windows [(14 Aug. 1905) p.32].

B70. South nave, 1 light.

The Archangel Michael and the Defeated Dragon.

Studio: Unsigned: [Attributed to Cox, Buckley & Co]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [c. 1906].

Size: 1060mm x 455mm.

Commemoration: George T. Inwood, who died on 23 Nov. 1886 [*information from the window inscription*]. He was a bookseller and later a teacher at St Michael's School next to this church [MDCB I33].

Donor: Mrs Inwood, his widow [*information from the window inscription*].

Documentation: A faculty was granted on 24 Aug. 1906 [BR II, p.201] and the faculty paper is deposited in the PR. According to the VMB the window had been dedicated by 10 Sept. 1906 [VMB, p.58].

Note: The attribution to Cox, Buckley & Co is made on stylistic grounds. It bears similarity with the signed windows in this church by Curtis Ward & Hughes in terms of painting style and design however the choice of glass colours has greater warmth. This would suggest that this window is the result of a design having been acquired from a free-lance artist who may have worked for both the Cox and Curtis studios. See C114.

B71. South nave, 1 light.

Truth.

Studio: T.F. CURTIS / WARD & HUGHES / LONDON, *[signed base right, vertically]*. **Designer:** Unknown. **Executant:** Unknown.

Date: 1908 *[dated at the end of the signature]*.

Size: 1060mm x 455mm.

Commemoration: Grace Wilson (22 July 1885 - 22 March 1907 aged 22) *[information from the window inscription]*. She was an MA scholar at Canterbury University College [*Press* (23 March 1907), p.10].

Donors: Mr and Mrs W. Wilson, her parents.

Documentation: A faculty was granted on 22 March 1909 [BR II, p.221]. The VMB records the donors and that the window had been dedicated by 5 April 1909 [p.151].

B72. South nave, 1 light [B72 and B73 are a pair].

Christ and Children.

Studio: T.F. CURTIS / WARD & HUGHES / LONDON *[signed base right, scroll end]*. **Designer:** Unknown. **Executant:** Unknown.

Date: 1907. *[Dated at the end of the signature]*.

Size: 1060mm x 455mm.

Commemoration: Thomas Mollet, who died on 20 Feb. 1906 *[information from the window inscription]*. He was a surveyor and builder [MDCB M502].

Donor: Mrs Mollet (his widow ?). **Note:** Ann Mollet, his widow, died on 18 Sept. 1920 [MDCB M502].

Documentation: A faculty was granted on 4 Oct. 1907 [BR II, p.212] and the faculty paper is deposited in the PR. According to the VMB the window had been dedicated by 4 Nov. 1907 [p.103]. The donor is recorded in churchwarden's correspondence of 6 Nov. 1907 [p.512].

B73. South nave, 1 light [B73 and B72 are a pair].

A Woman with Children.

Studio: T.F. CURTIS / WARD & HUGHES / LONDON *[signed right base, scroll end]*. **Designer:** Unknown. **Executant:** Unknown.

Date: 1908 [*dated at the end of the signature*].

Size: 1060mm x 455mm.

Commemoration: Lucretia A. D'Auvergne, who died on 2 June 1907 [*information from the window inscription*]. She was the daughter of Ann and Thomas Mollet [MDCB M502].

Donor: Unknown.

Documentation: A faculty was granted on 13 Oct. 1908 and the BR II records the subject as 'A woman presenting a group of children to Our Lord' [p.217]. Therefore B73 and B72 complement each other.

Note: The designs of B72 and B73 had been used in 1904 in combination as a two-light window in C114.

B74. South-west nave, 3 lights, tracery.

The Nativity.

Studio: T.F. / CURTIS WARD & HUGHES / LONDON, [*signed base right, vertically*]. **Designer:** Unknown. **Executant:** Unknown.

Date: 1912 [*dated at the end of the signature*].

Size: 2230mm x 1730mm.

Commemoration: Joseph Palmer and his daughter, Marianne E. Lee [*information from the window inscription*]. He managed the Union Bank of Australia in New Zealand and died in 1910. She was the wife of George H. Lee and died in Bathurst, New South Wales, Australia, on 29 May 1911 aged 50 [MDCB P44].

Donors: Emily A. Palmer (widow and mother), and family [*information from the window inscription*].

Documentation: A faculty was granted on 23 Sept. 1913 [BR II, p.262] and the faculty paper is deposited in the PR.

B75. West end gable, 2 lights [B75 and B76 are a pair].

Christ Calling St Peter and St Andrew the Fishermen / The Risen Christ's Command to St Peter at Lake Tiberias.

B76. West end gable, 2 lights.

Christ's Parting Message to the Disciples / The Parable of the Lilies of the Field.

B75 and B76:

Studio: Unsigned: [Heaton, Butler & Bayne, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1872].

Size: Approx. 3000mm x 1450mm.

Commemoration: Five men who died on the West Coast: George Dobson, a surveyor (murdered in May 1866 by the Burgess-Kelly gang), the explorer Charlton Howitt (lost in 1863) Claude Ollivier, an auctioneer and prospector (died of an unknown illness on 27 Aug. 1862), Charles Townsend, a surveyor and government agent (drowned 9 Oct. 1863), and Henry Whitcombe, civil engineer

and surveyor (drowned on 6 May 1863) [MDCB D67, D330, H8212, T347, W387].

Donors: The parish (and public subscription ?).

Documentation: *NZCN* records the studio and notes that the windows were shipped on 30 Oct. 1872 [3, no. 3 (Jan. 1873), p.26]. They were placed in position on Sunday 9 March 1873 and the report describes the commemorated as 'explorers' only. The writer complains that it is 'difficult, however, to understand the artist's reason for the selection of the subjects of the windows'. This suggests that the subjects were not prescribed by the parish [*NZCN*, 3, no. 6 (April 1873), p.62].

B77. West end gable, octofoil rose.

The Archangel Michael and the Orders of the Angels.

Studio: Unsigned: [Attributed to Curtis, Ward & Hughes]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [c. 1902-3]

Size: Approx. 2860mm x 2860mm.

Commemoration: Richard J.S. Harman [*information from the plaque inscription*]. He died on 26 Nov. 1902, aged 76. **Note:** See B37.

Donor: Public subscription [*information from the plaque inscription*].

Documentation: A faculty was granted on 25 June 1903 [BR II, p.173] and the faculty paper is deposited in the PR. The window was unveiled by the vicar, Revd A.W. Averill, on Sunday 28 June 1903 [*NZCN*, 33, no. 7 (July 1903), p.7].

Note: On 14 Oct. 1889 consideration by the vestry of a proposal sent by Harman for a window for the west end was postponed [VMB, p.37]. He later produced a drawing for the west end window and suggested that it be executed as a memorial to a Mr Fitzgerald (presumably James Fitzgerald who died on 2 Aug. 1896) [VMB (8 Sept.1896), p.124]. This design may have been used for Harman's memorial instead. See B38.

The window is attributed to Curtis, Ward & Hughes on stylistic grounds. The choice of glass colours and painting style is similar to that in B74 which is signed.

B78. North-west nave, 3 lights, tracery.

St Matthew the Evangelist / St Philip the Apostle / St James the Less, the Apostle.

Studio: Unsigned: [Attributed to Heaton, Butler & Bayne, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [post-1887 (LL), c. 1885 (CL), post-1885 (RL)].

Size: 2230mm x 1730mm.

Commemoration: Mathew Richmond (died on 5 March 1887, aged 86) (LL); H.J. Tancred (died on 27 April 1884) (CL); Amelia D. Johnston (died on 7 Dec. 1885, aged 66) (RL) [*information from the plaque inscriptions*]. Henry J. Tancred was a politician and the Chancellor of the University of New Zealand from 1871 until his death [DNZB, pp.423-4].

Donor: Unknown.

Documentation: A faculty was granted for the centre light on 19 March 1885 [BR I, p.351].

Note: See B86.

B79. North nave, 1 light [B79 and B80 are a pair].

St Jude (Thaddaeus) the Apostle.

Commemoration: Annesley F.G. Harman, who died on 18 June 1895 [*information from the window inscription*]. He was aged 31 and a son of Richard and Emma Harman [MDCB H178].

B80. North nave, 1 light.

St Simon the Apostle.

Commemoration: E.R. Anderson, who died on 14 Oct. 1892 [*information from the window inscription*]. Ernest Anderson was a merchant and the husband of Annie M. Anderson (daughter of Richard and Emma Harman) [MDCB A169].

B79 and B80:

Studio: Unsigned: [Attributed to Heaton, Butler & Bayne, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1897].

Size: 1060mm x 455mm.

Donor: Unknown. **Note:** Richard and Emma Harman and Annie Anderson may have given these windows. See B37.

Documentation: A faculty was granted on 3 Aug. 1897 [BR II, p.126]. These windows were dedicated on 22 Aug. 1897 and 'complete the eleven coloured windows on the north side of the church representing the eleven Apostles' [NZCN, 27, no. 9 (Sept. 1897), p.7].

Note: See B86.

B81. North nave, 1 light.

St Thomas the Apostle.

Studio: Unsigned: [Attributed to Heaton, Butler & Bayne, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [post 1878].

Size: 1060mm x 455mm.

Commemoration: B. Parkerson, who died on 22 March 1878 [*information from the window inscription*]. Burrell Parkerson was a physician [MDCB P99].

Donor: Unknown. **Note:** Emma Parkerson, his widow, died on 6 Sept. 1914, aged 84 [MDCB P99]. She may have been the donor.

Note: See B86.

B82. North nave, 1 light.

St Bartholomew the Apostle.

Studio: Unsigned: [Attributed to Heaton, Butler & Bayne, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [post 1873].

Size: 1060mm x 455mm.

Commemoration: A.C. and Emma Barker [*information from the window inscription*]. **Note:** Alfred C. Barker was a physician and photographer of early Christchurch. He died on 20 March 1873, aged 53 [MDCB B124]. See **B66**.

Donor: Unknown.

Note: See **B86**.

B83. North nave, 1 light.

St Andrew the Apostle.

Studio: Unsigned: [Attributed to Heaton, Butler & Bayne, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [c. 1883].

Size: 1060mm x 455mm.

Commemoration: William G. Brittan, who died on 18 July 1876 [*information from the window inscription*]. He was the leader of the Canterbury Association [MDCB B740].

Donor: Unknown. **Note:** Louisa Brittan, his widow, may have given this window. See **B24**.

Documentation: A faculty was granted on 2 May 1883 [BR I, p.328].

Note: See **B86**.

B84. North nave, 1 light.

St James the Greater, the Apostle.

Studio: Unsigned: [Attributed to Heaton, Butler & Bayne, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [post 1878].

Size: 1060mm x 455mm.

Commemoration: D. Inwood, who died in 1878 [*information from the window inscription*]. Daniel Inwood was a miller [MDCB, I30].

Donor: Unknown. **Note:** Marianne Inwood, his widow, died on 26 Oct. 1905 aged 96 [MDCB, I30]. She may have been the donor.

Note: See **B86**.

B85. North nave, 1 light.

St John the Evangelist.

Studio: Unsigned: [Attributed to Heaton, Butler & Bayne, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [post 1872].

Size: 1060mm x 455mm.

Commemoration: Anne McTaggart, who died on 12 Dec. 1855 [*information from the window inscription*].

Donor: Unknown. **Note:** Richard and Emma Harman had a daughter named Annie McTaggart who married E.R. Anderson in 1889 [MDCB H178]. The commemorated may have been a relative. See B80.

Note: See B86.

B86. North nave, 1 light.

St Peter the Apostle.

Studio: Unsigned: [Attributed to Heaton, Butler & Bayne, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [post 1872].

Size: 1060mm x 455mm.

Commemoration: H.S. Selfe, who died in 1870 [*information from the window inscription*]. Henry Selfe was a lawyer and the Provincial agent for Canterbury in England [MDCB S191].

Donor: Unknown.

Note: The attribution to Heaton, Butler & Bayne of B66 and B78-B86 is made on stylistic grounds. These windows resemble the drawing style and glass colours of A6-A8 and B75-B76 which are known examples of this studio's work.

There were no stained glass windows in the north nave of this church in 1872. A photograph deposited in the PR shows this clearly. Another photograph of 1872 of the bare interior shows the lower two-thirds of the south nave with no stained glass windows. It has been difficult to provide a precise date for some of the north nave windows due to scarcity of records.

A general discussion of the stained glass windows in this church is found in *Peters*, pp.198-203.

CITY. THE ANGLICAN CITY MISSION CHAPEL, Hereford Street
[1 window].

B87. East sanctuary, 3 lights

The Good Shepherd with St Luke the Evangelist and St Barnabas the Apostle.

Studio: Miller Studios / DUNEDIN [*signed CL, below the snakes*]. **Designer:** Frederick V. Ellis. **Executant:** Roy Miller.

Date: Undated: [c. 1952].

Size: 2250mm x 1350mm.

Commemoration: Unknown.

Donors: Staff and residents of Jubilee Hospital.

Documentation: This building was formerly St Luke's Chapel at Jubilee Hospital in Woolston. According to the *Press* this window was dedicated probably in Dec. 1957. The donors are recorded (The North Canterbury Hospital Board gave a subsidy) and a photograph of the window is reproduced [(21 Dec 1957), p.10]. The designer is recorded as Miss S.E. Smith, matron of Jubilee Home but Smith's input may have been instead the suggestion of the symbolism for the window and she may have supplied a drawing as a guide.

Preparatory material: The design, 364mm x 276mm, watercolour and ink on cartridge paper. Collection: Frederick Ellis Sr, by bequest to Frederick Ellis Jr.

CITY. THE BARBADOES STREET CEMETERY CHAPEL (See **THE ROBERT MCDOUGALL ART GALLERY**, A38-A42, B123).

CITY. THE CANTERBURY PROVINCIAL COUNCIL BUILDINGS, Durham Street [22 windows, part of a set including A18-A29, see note to B88-B97].

B88. The Great Hall, porch, above entrance.

Patterned Quarries.

Size: 820mm x 150mm.

B89. The Great Hall, porch east wall, 2 lights.

Patterned Quarries.

Size: 1430mm x 900mm.

B90. The Great Hall, porch east wall, 2 lights.

Patterned Quarries.

Size: 1430mm x 900mm.

B91. Public Gallery Staircase, 3 light.

Patterned Quarries.

Size: 2460mm x 1950mm.

B92. The Wooden Chamber, 2 light, tracery.

Patterned Quarries.

Size: 1600mm x 710mm.

B93. Corridor, 2 light, tracery.

Patterned Quarries.

Size: 2940mm x 1000mm.

B94. Bellamy's Stairs, 1 light, above a door.

Patterned Quarries.

Size: 610mm x 840mm.

B95-B97:

Bellamy's Stairs, 1 light each, squares made to resemble trefoils by a wood overlay.

Patterned Quarries.

Size: 715mm x 705mm.

Note: B88-B97:

Studio: Unsigned: [Lavers and Barraud, London]. **Designer:** Unknown.
Executant: Unknown.

Date: Undated: [c. 1865].

Documentation: See A18-A29.

CITY. THE CATHEDRAL GRAMMAR SCHOOL CHAPEL OF ST SAVIOUR, Chester Street [1 window].

B98. East sanctuary, 1 light.

Christ Calming the Waters.

Studio: SMITH & SMITH L^{TD} CHCH [*signed base right, scratched out of paint*]. **Designer:** [Attributed to Frederick Mash]. **Executant:** [Attributed to Frederick Mash].

Date: Undated: [1922].

Size: 3500mm x 500mm.

Commemoration: Edward E. Chambers VD, first vicar of this chapel 1885-1921 and chaplain to seamen [*information from the window inscription*]. He died on 11 May 1921, aged 71 [*information from a plaque inscription*].

Donors: Parishioners and friends.

Documentation: This chapel was moved from Lyttelton in 1976 where it had been used primarily by seafarers. The VMB of St Saviour's, West Lyttelton (unpaginated) records that on 9 June 1921 it was decided that a memorial be erected and a committee was appointed. A faculty was granted on 12 May 1922 [BR II, p.333]. CN records the donors and notes that the window was unveiled on Sunday 14 May 1922 by Dean Harper and H.J. Marriner, President of the Navy League [46, no. 12 (June 1922), p.4].

Note: The attribution to Frederick Mash is made on stylistic grounds. The glass colours, painting style and especially the treatment of the face of Christ can be compared with B281. B98 can be compared with B272 which depicts a similar treatment of the subject.

CITY. CHRIST'S COLLEGE CHAPEL. Rolleston Avenue.
[18 windows including A30-A33]

B99. North sanctuary, 2 lights.

The Risen Christ Commanding St Peter the Apostle at Lake Tiberias.

Studio: LAVERS / & / WESTLAKE / LONDON [*signed RL, border right*].
Designer: Unknown. **Executant:** Unknown.

Date: 1892 [*dated at the end of the signature*].

Size: 1850mm x 960mm.

Commemoration: Archd. W. Chambers Harris [*information from the plaque inscription*]. He was Headmaster of Christ's College 1866-1873 [*Christ's 1981, frontispiece*] and died on 11 June 1885 [*information from a plaque inscription in the south transept*].

Donors: Old boys [*information from the plaque inscription*].

Documentation: A faculty was granted on 22 June 1892 [BR II, p.75]. The window was dedicated by Bp Harper on Thursday 21 July 1892 but the studio is recorded as 'Powell and Sons, Whitefriars' [*sic*] in NZCN, 22, no. 8 (Aug. 1892), p.11. The dedication is also noted in CCR, no. 21 (August 1892), p.37.

B100. East sanctuary, 5 lights.

Christ as Alpha and Omega with St James the Greater and St Paul the Apostles, St John and St Luke the Evangelists (predella) A Portrait of Bishop Harper.

Studio: LAVERS & WESTLAKE. LONDON. [*Signed fourth light, base right*].
LAVERS, [*sic*] & WESTLAKE. LONDON. [*Signed RL, border right, vertically*].
Designer: Unknown. **Executant:** Unknown.

Date: 1895 [*dated at the end of the fourth light signature*]; 1899 [*dated at the end of the RL signature*].

Size: 3910mm x 4180mm.

Commemoration: Bp Henry J.C. Harper DD, Primate of New Zealand, Bp of Christchurch, second warden of the college and school 1856-1890 [*information from the plaque inscription*]. He died on 28 Dec. 1893.

Donors: Boys and masters past and present [*information from the plaque inscription*].

Documentation: On 14 June 1895 the CCOBA was informed that the architect [B.W.?] Mountfort had received information that a three-light window would not exceed £100. He was instructed to order it [CCOBA Minute Book, unpaginated]. The CCR notes that the window would probably be shipped at the end of Sept. 1895 and the arms are described as those of Bp Harper quartered with those of the See of Christchurch and Christ's College [no. 30 (Sept. 1895), p.4]. A faculty was granted on 13 Nov. 1895 [BR II, p.109] and the window was dedicated on Thursday 19 Dec. 1895 [CCR, no. 31 (March 1896), p.4].

On 5 June 1899 it was resolved that the CCOBA secretary was to interview [C.J.] Mountfort to see if he would organise the ordering of the outer two lights without further charge [CCOBA Minute Book, unpaginated]. Mountfort agreed and the estimated cost was about £40 in total [ibid. (9 Aug. 1899)].

Note: The portrait of Bp Harper was taken from a photograph, a reproduction of which is the frontispiece in *Purchas*. It is probable that the Mountfort referred to first in the documentation for this window is B.W. because it is thought that he worked until his death. As he died in 1898 the Mountfort referred to secondly must be his son C.J. Mountfort.

B101. South sanctuary, 2 lights.

St Augustine of Canterbury and St Bede.

Studio: LAVERS & WESTLAKE. LONDON. [*Signed RL, base left*]. **Designer:** Unknown. **Executant:** Unknown.

Date: 1903. [*Dated at the end of the signature*].

Size: 1840mm x 960mm.

Commemoration: Henry Jacobs DD, died on 7 Feb. 1901 [*information from the window inscription*]. He was the first Headmaster of Christ's College 1850-1863 [*Christ's 1981*, frontispiece].

Donors: Old boys [*information from the plaque inscription*].

Documentation: According to the unpaginated CCOBA Annual Report dated 30 Sept. 1903 this window cost £49 10s. 2d. A faculty was granted on 16 May 1903 [BR II, pp.172-73] and Dean Harper unveiled the window on Sunday 14 June 1903 [*Press*, 15 June 1903, p.3]. The dedication is noted in the CCR and the arms are described as those of Charterhouse in the left light, and Queen's College, Oxford in the right light incorporated probably because Jacobs had been educated at both [no. 53 (Aug. 1903), pp.288-89].

Note: The text: SEMPER AUT DISCERE AUT DOCERE AUT SCRIBERE DULCE HABUI [Trans. I have always taken pleasure in learning or teaching or writing] is from Bede, *Ecclesiastical History* 5.24. See B108.

B102. South nave, 2 lights.

Christ and the Children / The Christ-Child Teaching in the Temple.

Studio: Unsigned: [Attributed to Lavers, Barraud & Westlake, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [c. 1880].

Size: 1560mm x 1070mm.-

Commemoration: Henry R.S. Grigg [*information from the window inscription*]. He died at school in 1880 [*Christ's 1950*, p.137, pupil 850].

Donor: Unknown. **Note:** John Grigg, his father, was a Fellow of Christ's College 1884-1901 [*Christ's 1950*, p.13]. He owned the Longbeach estate and died on 5 Nov. 1901. Martha Grigg, Henry's mother, died on 19 Dec. 1884 [MDCB G457]. They may have been the donors.

Note: The attribution to Lavers, Barraud & Westlake is made on stylistic grounds. The glass colours, painting style and the design of the right light can be compared with B208 which is signed.

B103. South nave, 2 lights.

St George, the Archangel Michael and the Defeated Dragons.

Studio: C.E. Kempe & Co. [*rebus LL, base left, a wheat stook with a tower in the centre 45mm x 35mm*]. **Designer:** [Attributed to John Lisle]. **Executant:** Unknown.

Date: Undated: [c. 1916-17].

Size: 1560mm x 1080mm.

Commemoration: Charles F. Bourne (5 Jan. 1850 - 29 March 1913), headmaster of Christ's College 1893-1903 [*information from the window inscription*].

Donors: Old boys [*information from the window inscription*].

Documentation: On 7 March 1916 it was resolved that £40 be sent to Archd. Harper in England who was to co-operate with J.C.N. Grigg in ordering a window which cost that amount [CCOBA Minute Book, unpaginated]. A letter from Harper dated 30 Jan. 1917 with a letter from Grigg of 6 Feb. 1917 are inserted in the minutes. Harper reports that the window is ready and describes the window in detail. It cost £53 5s. because World War I had raised prices so he and Grigg paid the balance [ibid. (26 April 1917)].

The C.E. Kempe & Co. Ltd, Order Book records the country, location, building, measurements, texts and a basic sketch of the figures. St George is noted as 'Donatello's' [AAD (2/7-1982) (Nov. 1916), p.159, order 2647]. The previous order is for the same figures in reverse for the Church of St John the Baptist, Mable, Worcester [ibid. order 2651].

A faculty was granted on 4 April 1917 [BR II, p.286]. The *Press* records the unveiling by Revd A. Purchas on Sunday 10 June 1917 [11 June 1917, p.7]. In the CCR report of the unveiling an extract of the letter from Archd. Harper referred to above is printed. He chose the martial subject largely because of the involvement of Old Boys in World War I [no. 95 (Aug. 1917), p.520].

Note: The figure in the LL is after Donatello's sculpture of *St George* (1415-16, Bargello, Florence). The attribution to John Lisle is made on the ground that he was the chief designer for the studio at this date.

B104. South nave, 1 light.

St George and the Defeated Dragon.

Studio: Heaton Butler Bayne London [*sic*] [*signed base right*]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [c. 1937].

Size: 1580mm x 460mm. -

Commemoration: George H. Merton, who died on 22 Oct. 1932 aged 77 [*information from the window inscription*]. He was head of the Lower School at Christ's from 1895 until 1920 [CCR, no. 141 (Dec. 1932), p.204].

Donors: His daughters [*information from the window inscription*]. They were Mrs Herbert [*sic*] Reeve of England and Mrs Maurice [*sic*] Fell of Wanganui College [CCR, no. 141 (Dec. 1932), p.204].

Documentation: On 20 Sept. 1937 a faculty application was made by E. Webb, college bursar, to the DS [DC Christ's College] and a faculty was granted on 21 Sept. 1937 [BR II, p.452]. A photograph of this window is reproduced in the CCR, no.156 (Dec. 1937), facing p.461.

Note: C102 by Heaton, Butler & Bayne is nearly identical. Sir Robert Heaton Rhodes patronised this studio and as he was a Fellow of Christ's College at various periods he may have recommended the firm for this commission. He later installed an almost identical window, C154, in his parish church.

B105. West end gable, sexfoil.

The Risen Christ Seated in Majesty.

Studio: Unsigned: [James Powell & Sons, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1913].

Size: 2120mm x 1910mm.

Commemoration: Revd Christopher H. Moreland, Headmaster of Christ's College from 1904 until his death on 10 March 1912 [*information from the plaque inscription in the south transept*].

Donors: Old boys [*information from the plaque inscription in the south transept*].

Documentation: On 4 June 1912 it was noted that Bp Julius, Archd. Harper and R. Tristram Harper were to select a window costing approximately £100 [CCOBA Minute Book, unpaginated]. According to the CCOBA Annual Report dated 31 Aug. 1913 Customs duty on this window was £26 2s. 6d.

The JP&SW Window Glass Order Book records that this window was ordered by R. Tristram Harper in London on 14 Nov. 1912. The country, location, church, subject, size and weight are recorded with a drawing of the shape of the tracery. The window cost £98, the iron frame and guard cost £7 and the bar and casement cost £9 [AAD (1/20-1977), p.208, order 3224].

A faculty was granted on 22 July 1913 [BR II, p.258] and the window was dedicated by Bp Julius on Friday 15 Aug. 1913 [*Press* (16 Aug. 1913), p.14]. The CCR noted the unveiling and that the 'design of the window...is based upon Flaxman's wonderful and simple No. 13 [*sic*] of *Il Paradiso*' [no. 83 (Aug. 1913), pp.437-39]. A photograph of this window, probably taken in Powell's studio, is reproduced in CCR (unpaginated back page).

Note: The borrowing from Flaxman is slight. The gesture of Christ and concept of angels surrounding Him (though with altered poses) are taken from the engraving of *The Triumph of Christ Paradiso* 23 of c. 1802. A reproduction of this is found in Corrado Gizzi's *Flaxman e Dante* (Milan, 1986), p.186.

B106. North nave, 2 lights.

Christ Reassuring St Martha that her Brother, Lazarus, Will Rise From The Dead.

Studio: Unsigned: [James Powell & Sons, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1906].

Size: 1570mm x 1070mm.

Commemoration: Lionel O. Mathias (3 March 1860 - 14 May 1905) [*information from the plaque inscription*]. Mathias (former pupil 357), was a surveyor [*Christ's* 1950, p.94]; His father, Archd. Octavius Mathias was a Fellow of Christ's College 1855-64 [*ibid.*, p.13].

Donors: Harriet Mathias his mother and H.H. Mathias his brother. **Note:** She died on 6 March 1914, aged 79 [MDCB M240]. He was the vicar of Rakaia 1900-1913 [Parr, p.189] and died on 3 July 1942 aged 80 [MDCB M236].

Documentation: The JP&SW Window Glass Order Book records that this window was ordered on 10 Nov. 1905 by Revd. H.H. Mathias in Rakaia. The country, location, church, subject, inscriptions, size and weight are recorded with a drawing of the shape of the lights. The cost was £50. Insurance cost 6s. 3d. and shipping cost 5s. [AAD (1/17-1977), p.297, order 775].

On 10 Jan. 1906 the deceased's mother and brother were given permission to install this window [Christ's College Board of Governors' Minutes, p.869]. A faculty was granted on 11 July 1906 [BR II, p.199].

B107. North nave, 2 lights.

The Faithful Centurion Asking Christ to Heal his Servant.

Studio: Unsigned: [James Powell & Sons, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1903].

Size: 1570mm x 1070mm.

Commemoration: Capt. Henry E. Neave, Warwickshire Regt, killed on 8 Sept. 1902, aged 29, at Belgaum, India. He was the brother of Lieut. Arthur C. Neave [information from the window inscription]. Henry Neave was former pupil 1216 [Christ's 1950, p.170].

Donors: Francis and Eliza Neave his parents. **Note:** See B107.

Documentation: On 12 Dec. 1902 Mr Neave sought permission to install this window [Christ's College Board of Governors' Minutes, p.790].

The JP&SW Window Glass Order Book records that this window was ordered on 18 May 1903 by F.D.S. Neave from Christchurch. The church, location, subject, inscriptions, size and weight are recorded. The cost was £45 16s. This includes the cost of the case and guard. The window was sent on 17 Dec 1903 [AAD (1/16-1977), p.194, order 9594].

A faculty was granted on 19 March 1904 [BR II, p.179] and the window was unveiled on Sunday 19 April by Revd Hare [CCR, no. 55 (April 1904), p.356].

Note: The text 'PAR NOBILE FRATRUM' [Trans. A noble pair of brothers] is from Horace, *Satires* 2.3.243. See B108.

B108. North nave, 2 lights.

The Archangel Michael Defeating the Dragon / The Ascension.

Studio: Unsigned: [James Powell & Sons, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1902].

Size: 1570mm x 1070mm.

Commemoration: Lieut. Arthur C. Neave (5 June 1877 - 18 Feb. 1900) [information from the window inscription]. Neave of the 1st Yorkshire Regt. was

killed at Paardeburg, South Africa [CCR, no. 42 (April 1900), pp.301-2]. He was former pupil 1423 [Christ's 1950, p.190]. **Note:** See B107.

Donors: Francis and Eliza Neave his parents. **Note:** He was a Fellow of Christ's College 1887-1913 [Christ's 1950, p.13] and died in 1913. She died in 1922 [MDCB N28].

Documentation: According to the Christ's College Board of Governors' Minutes Mr Neave sought permission on 10 May 1901 to install this window [p.742].

The JP&SW Window Glass Order Book reveals that this window was ordered by a Miss Neave in London. The country, location, chapel, subject, inscriptions, size and weight are recorded. The cost was £45 [AAD (1/15-1977) (Dec. 1901 *[sic]*), p.298, order 9034]. **Note:** The donor is recorded in the order for B106 in which that window is said to 'match window done for Mrs Neave' with its order number

A faculty was granted on 2 Sept. 1902 [BR II, p.166] but the window had already been unveiled by Revd Hare [CCR, no. 50, p.203]. A photograph of the window is reproduced in the *Weekly Press*, 12 Nov. 1902, p.5.

Note: The text: QUI PROCUL HINC QUI ANTE DIEM PERIIT SED MILES SED PRO PATRIA [Trans. Who far from here, who prematurely perished, yet as a soldier, yet for his country's sake] is from 'Clifton Chapel' *An Island Race* by Sir Henry Newbolt. The translation of the Latin texts in the windows in this chapel was provided by Dr Katharine Adshead to the author in a letter of 7 Dec. 1982.

Although permission to install both windows was sought by Francis Neave alone and B107 was ordered by him only and B108 is recorded as donated by Eliza Neave it is logical that both windows were donated by both parents. It is unlikely that they anticipated the death of a second son and planned to give memorials separately.

B109. North transept gable, 1 light [B109 and B110 are a pair].

Christ at the Door.

B110. North transept gable, 1 light.

The Good Shepherd.

B109 and B110:

Studio: Unsigned: [Attributed to Lavers, Barraud & Westlake, London].

Designer: Unknown. **Executant:** Unknown.

Date: Undated: [c. 1889].

Size: 2280mm x 470mm.

Commemoration: Archd. William W. Willock (18 June 1815 - 23 May 1882), Fellow and Bursar of Christ's College [information from the plaque inscription].

Donors: His widow and daughters [information from the plaque inscription]. Sarah Willock, his widow, died on 14 June 1918, aged 87. Their daughters were Charlotte A. Kebbell and Mary A. Marsh [MDCB W559].

Documentation: On 29 Oct. 1889 consent was given for a memorial tablet to be placed near these windows which suggests that they had been placed only recently [Christ College Board of Governors' Minutes, p.386].

Note: The attribution to Lavers, Barraud & Westlake is made on stylistic grounds. The glass colours and style of painting can be compared with that in B48.

B111. West porch, 1 light [B111 and B112 are a pair].

The Grave of William B.D. Wilson.

Studio: Unsigned: Unknown [Scottish?].

Date: Undated: [c. 1885].

Size: 815mm x 205mm.

Commemoration: William B.D. Wilson (18 May 1860 - 5 Dec. 1878) [*information from the window inscription*]. Wilson was former pupil 386 [Christ's 1950, p.97]. The inscription on the grave in the window states that he died at Cannes.

Donor: Archd. James Wilson his father. **Note:** See B112.

Documentation: See B112.

Note: The seal of Christ's College is depicted at the top and the Wilson crest is depicted in the base.

B112. North porch, 1 light.

A View of Edinburgh Castle.

Studio: Unsigned: Unknown [Scottish?].

Date: Undated: [c. 1885].

Size: 815mm x 205mm.

Commemoration: William Wilson (9 Dec. 1805 - 8 July 1880) [*information from the window inscription*].

Donor: Archd. James Wilson, his brother. **Note:** Born in Edinburgh, he became the Archd. of Christchurch and died in 1886 [MDCB W590].

Documentation: On 25 June 1885 it was reported to the board that Archd. Wilson was to donate two stained glass windows in memory of his brother and son [Christ's College Board of Governors' Minutes, p.225].

Note: The arms of Edinburgh are depicted at the top and the Wilson crest is depicted in the base. Very fine acid-etching and enamel painting are displayed in B111 and B112 and it is possible that these two works are by Ballantyne & Allan, an established Edinburgh studio.

CITY. DURHAM STREET METHODIST CHURCH [3 windows].

B113. Memorial Chapel, 2 lights.

The Supper at Emmaus.

Studio: [Bradley Bros, Christchurch] [*signed* L.G. TAYLOR / CHRISTCHURCH RL, border right, above the angel's wing]. **Designer:** Leslie Taylor. **Executant:** Leslie Taylor.

Date: 1958 [*dated at the end of the signature*].

Size: 2230mm x 1360mm.

Commemoration: Florence Tuck (1888-1953) and her widower William Tuck (1882-1956) [*information from the window inscription*].

Donor: Their family [*information from the window inscription*].

Documentation: The TMB records that Mrs Waite, daughter of the commemorated and her brother (unnamed) wished to donate a window [(15 Oct. 1956) (unpaginated)]. The window was dedicated on 28 Sept. 1958 [*information from the window inscription*].

Preparatory material: The cartoon (minus canopy-work), 1520mm x 705mm, crayon on cartridge paper. Collection: Leslie Taylor, by gift to Fiona Ciaran.

B114. Memorial Chapel, 2 lights.

The Risen Christ's Eighth Appearance (to the Disciples by Lake Tiberias) and Command to St Peter.

Studio: [Bradley Bros, Christchurch] [*signed* L.G. TAYLOR / CHRISTCHURCH RL, border right, above the angel's wing]. **Designer:** Leslie Taylor. **Executant:** Leslie Taylor.

Date: 1961 [*dated at the end of the signature*].

Size: 2230mm x 1360mm.

Commemoration: Lawrence Rudkin, who died on 30 July 1960 [*information from the window inscription*].

Donor: Ellen Rudkin, his widow [*information from the window inscription*].

Documentation: The *Durham Street Circuit News* records that an order had been placed by the donor probably in late 1959 [(Nov. 1959 to Jan. 1960), p.3]. The window inscription records that the window was dedicated on 24 Sept. 1961.

Preparatory material: The design, 320mm x 207mm, pencil, watercolour and ink on cartridge paper. Inscribed: DURHAM ST. METHODIST CHURCH. Collection: Leslie Taylor, by gift to Fiona Ciaran.

The cartoon (minus canopy-work), 1520mm x 705mm, crayon on cartridge paper. Collection: Leslie Taylor, by gift to Fiona Ciaran.

B115. South nave, 2 lights.

The Parable of the Lilies of the Field.

Studio: Unsigned: [Attributed to Bradley Bros, Christchurch]. **Designer:** [Attributed to George F. Stacey]. **Executant:** [Attributed to George F. Stacey].

Date: Undated: [c. 1906]

Size: 2230mm x 1360mm.

Commemoration: Clara Clark, died on June 10 1906 [*information from the window inscription*].

Donor: W.H. Clark ? **Note:** He is named as her widower in the window inscription and may have been the donor.

Documentation: The TMB records that a sub-committee had been set up in connection with this window [(15 July 1906) (unpaginated)]. Arthur Ivory identified this window as being executed by his grandfather George F. Stacey, who worked briefly for Bradley Bros, in a letter to Fiona Ciaran on 13 Sept 1981.

Note: This window was formerly in the north nave and relocated in the early 1980s.

CITY. THE GOVERNMENT BUILDINGS, Cathedral Square [2 windows]
[B116 and B117 are identical].

B116. Stair landing Ground Floor, 3 lights.

B117. Stair landing First Floor, 3 lights.

The Arms of the United Kingdom.

Studio: Unsigned: [Attributed to Smith & Smith Ltd, ChCh]. **Designer:**
[Attributed to Frederick Mash]. **Executant:** [Attributed to Frederick Mash].

Date: Undated: [c. 1913].

Size: Approx. 2500mm x 2500mm.

Literature: These windows are discussed and photographs of them reproduced in *Christchurch City Council 1986*, pp.12-13.

Note: The attributions to Smith & Smith and Frederick Mash are made on stylistic grounds. These windows can be compared with B30-B33 which are heraldic.

CITY. THE NURSES' MEMORIAL CHAPEL. Riccarton Avenue.
[9 windows including A34-A37]

B118. East sanctuary, quatrefoil.

The Lamb of God.

Studio: Unsigned: Unknown.

Date: Undated: [c. 1887].

Size: 690mm x 690mm.

Commemoration: Unknown.

Donor: Mrs Lane. **Note:** Alice Lane died in 1904. See B203.

Documentation: See B121.

Literature: This window is now partially obscured by the reredos but a photograph of it in its entirety is reproduced on the back cover of *Brathwaite*. See B122.

B119. South nave, 1 light.

St Agatha.

Studio: Unsigned: [Lowndes & Drury, London]. **Designer:** [Attributed to Francis Spear]. **Executant:** Unknown.

Date: Undated: [1967-68].

Size: 1180mm x 380mm.

Commemoration: Mary Christmas, 1896-1964 [*information from the window inscription*]. Christmas ARRC was tutor sister from 1923 to 1937 and died on 17 April 1964.

Donors: Members of the Rose Muir Association, nurses, former servicemen and women.

Documentation: The Rose Muir Association had difficulty in obtaining an import licence for this window, but, because they were determined to have a window that matched the existing works and was executed in the same technique, they fought hard for the licence and were ultimately successful.

On 19 Sept. 1966 Customs informed O.Q. Bradey (association president) that documentary evidence was required that the three New Zealand firms (Hampton's Glass Studios in Christchurch, Miller Studios in Dunedin, and Janssen Applied Art Studio in Wellington), could not 'manufacture a window to meet your requirements' [RMAC]. Customs informed Bradey that an assurance of a licence given on 6 Feb. 1967 was cancelled because Hampton's felt that they could 'match any existing design' [RMAC (15 Feb. 1967)] and on 23 March 1967 J.B. Lagan of Hampton's offered to provide a sample 'lead to simulate a leadlight' [RMAC]. Customs informed Bradey on 25 May 1967 that the import licence had been reinstated [RMAC] possibly because the *Press* had intervened on the association's behalf and questioned the Minister of Customs directly. O. Bradey states 'We felt that this was really a matter of aesthetics' [*Press* (9 June 1967), p.2]. This window was dedicated on 21 April 1968 by the chaplains [*Press* (22 April 1968), p.2]. The dedication brochure is deposited with the RMAC.

The L&D Ledger records that the window was ordered by B.C. Brankin [(23 April 1968), order 1842]. Lowndes & Drury's account was for £109 12s. [RMAC (23 April 1968)]. Payment for the window is recorded in the L&D Cash Book (14 May), p.106 and the L&D Ledger (14 May 1968), p.75.

Literature: See B122.

Note: The Royal Red Cross is shown in the base of the window. Mary Christmas held the Associate award which differs in appearance. The attribution to Francis Spear is made on stylistic grounds. See B122.

B120. South nave, 1 light.

St Faith.

Studio: Unsigned: [Lowndes & Drury, London]. **Designer:** [Attributed to Francis Spear]. **Executant:** Unknown.

Date: Undated: [May 1971].

Size: 1180mm x 380mm.

Commemoration: Rose Muir, Lady Superintendent 1916-36 [*information from the window inscription*]. She died on 12 May 1970.

Donor: The Christchurch School of Nursing Association.

Documentation: A photograph of the design is reproduced in the *Press* (9 Dec. 1970) p.6 and Brenda Brankin ordered the window on 25 March 1971 [CSNAC]. Vic Drury informed N.M. Macarae on 7 June 1971 that the window was being shipped on 10 June 1971 [CSNAC]. Notice is in the *Press* given of the dedication on Thursday 14 Oct. 1971 [(12 Oct. 1971), p.2]. The dedication brochure is deposited with the CSNAC.

The L&D Ledger records that the window cost £126 4s. 3d. [(8 July 1971) order 2151, p.55]. Payment is recorded in the L&D Cash Book (16 Dec. 1971), p.128.

Literature: See B122.

Note: The attribution to Francis Spear is made on stylistic grounds. See B122.

B121. West end gable, sexfoil.

The Dove of Peace.

Studio: Unsigned: [Unknown].

Date: Undated: [c. 1887].

Size: 1690mm x 1690mm.

Commemoration: Elizabeth Moorhouse and Mary Wigley [and an unidentified child ?].

Donor: Ellen Studholme (sister and mother) [to St Mary's Merivale].

Documentation: B118 and C121 from the first St Mary's Anglican Church, Merivale were given to this chapel when it was being built in 1927-28. A faculty was granted on 24 Dec. 1887 [BR I, p.381] to place as NZCN records in the 'transepts and nave [of St Mary's]...three memorial windows of stained glass, the gift of Mrs John [Ellen] Studholme to the memory of her child and two sisters. They correspond in design and colouring with those already given by Mrs Lane. The new windows occupy each end of the transept, the third being a rose window at the western end' [17, no. 1 (Jan. 1888), p.4]. **Note:** Ellen Studholme had wished to install a window in Christ Church Cathedral in memory of her sisters who are named [CC 16 Sept. 1884] but permission to do this appears to have been declined. See also B266-B267.

Literature: See B122.

B122. North nave, 1 light.

St Paul Dedicating his Sword to God After his Conversion on the Road to Damascus.

Studio: Unsigned: [Lowndes & Drury, London]. **Designer:** [Attributed to Francis Spear]. **Executant:** Unknown.

Date: Undated: [1964].

Size: 1180mm x 380mm.

Commemoration: Mabel Thurston, Matron 1908-16 [information from the window inscription]. Thurston CBE RRC was matron-in-chief to the NZEF during World War I. She died on 23 July 1960.

Donors: Staff, friends, servicemen and women (and by bequest?).

Documentation: Thurston left in her will £75 to adorn the chapel, and presumably this paid partially for the window [North Canterbury Hospital Board 9/30 file (6 Oct. 1960)]. Letters that accompanied donations and letters of thanks for donations from 1960-62 are deposited with the RMAC. The *Press* records the impending dedication by Bp Warren on 10 May 1964 [5 May 1964, p.2].

The L&D Order Book records that the window was ordered by Matron M. Chambers [(17 June 1963) (unpaginated)]. The window cost £97 3s. 9d. [L&D

Ledger (1 April 1964), order 1304] and payment is recorded in the L&D Ledger, 8 May 1964, p.75 and L&D Cash Book (8 May 1964), p.77.

Literature: The chapel windows are discussed in detail and biographical information about the people commemorated is recorded in *Ciaran 1990*.

Note: The attribution to Francis Spear of **B119**, **B120** and **B122** is made on stylistic grounds. An illustration of a window by Spear shows similarity of treatment of the figure in *JBSMGP* 8, 3 (April 1941), frontispiece.

CITY. THE ROBERT MCDOUGALL ART GALLERY [see also A38-A42].

B123. *St Mary Magdalene and Mary the Mother of James at the Empty Tomb.*

Studio: Unsigned: [James Powell & Sons, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [c. 1877].
2130mm x 400mm.

Commemoration: Maria Thomson, who died on 21 Dec. 1875 [*information from the window inscription*]. She ran the first school in Christchurch to provide secondary education for girls [*Britten*, p.10].

Donors: Her friends.

Documentation: This window was formerly in the Barbadoes Street Cemetery Chapel, now demolished. *NZCN* records the studio, subject, the donors and that this window expected soon was destined for the only vacant position left in the chapel [7, no. 12 (Oct. 1877), pp.147-48]. This window was situated in the north-east apse of the chapel [*NZCN*, 10, no. 17 (March 1881), p.468].

Note: This window was owned briefly by Harry Rutherford-Jones of Queenstown who had planned to install it in his home. According to records held by the Robert McDougall Art Gallery he sold the window to the gallery for \$1300 in 1988.

CITY. THE ROMAN CATHOLIC CATHEDRAL OF THE BLESSED SACRAMENT, Barbadoes Street [19 windows].

B124. South tribune, 1 light [B124-B130, B134-B137 and B140 are a set].

St Patrick of Ireland.

Studio: Unsigned: [Attributed to Lorin, Chartres]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [c. 1877-78].
Size: 2630mm approx. x 430mm.

Note: See **B140**.

Literature: A photograph is reproduced in an article on this window by Fiona Ciaran in the *Press* (8 May 1982), p.15.

B125. South tribune, 1 light.

St Brigid of Ireland.

Studio: Unsigned: [Attributed to Lorin, Chartres]. **Designer:** Unknown.
Executant: Unknown.

Date: Undated: [c. 1877-78].
Size: 2630mm approx. x 430mm.

Note: See B140.

B126. South tribune, 1 light, tracery.

St Augustine of Canterbury.

Studio: Unsigned: [Attributed to Lorin, Chartres]. **Designer:** Unknown.
Executant: Unknown.

Date: Undated: [c. 1877-78]. Tracery [c. 1909-10?].
Size: 4470mm approx. x 910mm.
Note: The border is attributed to Bradley Bros, Christchurch. See B127 and B140.

B127. South tribune, 1 light, tracery.

The Sacred Heart of Christ.

Studio: Unsigned: [Attributed to Lorin, Chartres]. **Designer:** Unknown.
Executant: Unknown.

Date: Undated: [c. 1877-78]. Tracery [c. 1909-10?].
Size: 4470mm approx. x 910mm.

Documentation: On 25 Aug. 1909 Bradley Bros gave Bp Grimes an estimate for two circles 37" in diameter and two windows 102" x 37". This included the 'Cost of fixing and alteration to figure panels' which suggests that this estimate is for the surrounds and tracery of B126 and B127 [RCCC]. See B140.

B128. South nave, 1 light.

St Paul the Apostle.

Studio: Unsigned: [Attributed to Lorin, Chartres]. **Designer:** Unknown.
Executant: Unknown.

Date: Undated: [c. 1877-78]. Border [c. 1912?].
Size: 3730mm approx. x 1670mm.

Note: The border is possibly from the studio of Lucien Bégule. See B158 and B140.

B129. South nave, 1 light.

St Luke the Evangelist.

Studio: Unsigned: [Attributed to Lorin, Chartres]. **Designer:** Unknown.
Executant: Unknown.

Date: Undated: [c. 1877-78].

Size: 2500mm approx. x 460mm.

Note: See B140.

B130. South nave, 1 light.

St John the Evangelist.

Studio: Unsigned: [Attributed to Lorin, Chartres]. **Designer:** Unknown.
Executant: Unknown.

Date: Undated: [c. 1877-78].

Size: 2500mm approx. x 460mm.

Note: See B140.

B131. West end, 1 light [B131-B133 are a set].

A Pelican Feeding its Young (inset) A Portrait of Bishop Grimes.

Studio: Unsigned: [F.X. Zettler, Munich]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1911].

Size: Approx. 1230mm x 2420mm.

Note: The portrait is after the photograph of Bp Grimes in episcopal robes deposited in the cathedral archives.

B132. West end, 1 light.

The Last Supper.

Studio: F.X. ZETTLER MUNICH *[signed base right, faintly]*. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1911].

Size: Approx. 1230mm x 2420mm.

B133. West end, 1 light.

Symbols of the Eucharist and Baptism.

Studio: Unsigned: [F.X. Zettler, Munich]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1911].

Size: Approx. 1230mm x 2420mm.

B131-B133:

Commemoration: Bp J.J. Grimes SM, DD [*information from the window inscription*]. John J. Grimes was the first Bishop of the Christchurch Roman Catholic Diocese. He was born in England on 11 Feb. 1843, consecrated on 26 July 1887, and instigated the building of this cathedral. The installation of these windows coincided with his episcopal silver jubilee in 1912. Grimes died in Sydney on 15 March 1915.

Donor: Bp Grimes ?

Documentation: On 18 Jan. 1911 O. Zettler informed Grimes that three designs for the 'Entrance' had been sent to him and that the windows would cost £93 in total [RCCC]. Zettler thanked Grimes on 13 April 1911 for confirming the order and asked for the sketches to be returned 'As for the Portrait which Your Grace wanted to have put in the Pelican Window, we shall most willingly fulfil Your wish' [RCCC]. On 23 May 1911 Zettler informed Grimes that the windows had been shipped. The cost was reduced by £3 and the portrait had been placed free of charge to commemorate Grimes's jubilee [RCCC].

B134. Baptistry, north wall.

St Margaret of Scotland.

Studio: Lorin / Chartres France [*signed below her feet, scratched out of paint*]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [c. 1877-78].

Size: 2500mm approx. x 460mm.

Note: This window was formerly in the south-west 'tower room', where it was seldom viewed, and so was relocated in the early 1980s.

Documentation: See B140.

B135. North nave, 1 light.

St Matthew the Evangelist.

Studio: Unsigned: [Attributed to Lorin, Chartres]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [c. 1877-78].

Size: 2500mm approx. x 460mm.

Note: See B140.

B136. North nave, 1 light.

St Mark the Evangelist.

Studio: Unsigned: [Attributed to Lorin, Chartres]. **Designer:** Unknown.
Executant: Unknown.

Date: Undated: [c. 1877-78].
Size: 2500mm approx. x 460mm.

Note: See B140.

B137. North nave, 1 light.

St Peter the Apostle.

Studio: Unsigned: [Attributed to Lorin, Chartres]. **Designer:** Unknown.
Executant: Unknown.

Date: Undated: [c. 1877-78].
Size: 2500mm approx. x 460mm.

Note: See B140.

B138. North nave, 1 light.

The Holy Family in the Carpenter's Workshop.

Studio: FX ZETTLER MUNICH [*signed base left*] CATHOLIC ART GALLERY [*base right*] **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [post 1912?].
Size: Approx. 1600mm x 1650mm.
Commemoration: The O'Connell family [*information from the window inscription*].
Donor: Unknown.

B139 (Plate 99). North tribune, Lady Chapel [Tomb of Bishop Joyce], 1 light.

The Magnificat.

Studio: [Stewart Stained Glass Ltd Christchurch] [*signed: STEWART, Trusttum [base right, scratched out of paint]*]. **Designer:** Philip Trusttum. **Executants:** Philip Trusttum and Graham Stewart.

Date: [19]'81 [*dated at the end of the signature*].
Size: 3730mm approx. x 1670mm.
Commemoration: The Jubilee of the Cathedral.
Donor: Subscriptions.

Documentation: Photographs of the design and of Trusttum and Stewart working on the window are reproduced in the *Press* (28 July 1981), p.21.

Literature: Discussion of this window and Trusttum's stained glass work can be found in *Ciaran 1988b*.

B140. North tribune [Chapel at the Tomb of Bishop Grimes], 1 light.

St Joseph and the Christ-Child Blessing.

Studio: Unsigned: [Attributed to Lorin, Chartres]. **Designer:** Unknown.
Executant: Unknown.

Date: Undated: [c. 1877-78]. Border [c. 1912?].

Size: 3730mm x 1670mm.

Note: The border is attributed to F.X. Zettler.

Documentation: B124-B130, B134-B137 and B140:

Commemoration: Unknown.

Donor: Unknown.

Literature: The *Telegraph* reported on 27 Nov. 1888 (unpaginated photocopy deposited in the Roman Catholic Diocesan Archives), that the windows were in position in the sanctuary. The article explains the position and composition of these five groups. The order appears to have been: *St Catherine* [*St Margaret?*], *St Bridget*, *St Matthew* and *St Mark* in the north sanctuary; *St Mary BV*, *Christ* and *St Joseph* in the east sanctuary; *St Luke*, *St John*, *St Peter*, *St Patrick* and *St Augustine* in the south sanctuary.

The article does not mention the *St Paul* window and that may have been part of the north sanctuary group which would balance the number of windows. *St Catherine* is named presumably by mistake for *St Margaret*. The window of *St Mary BV* is now in Our Lady of Perpetual Help Roman Catholic Church, St Albans. See B269.

Borders for the windows were planned later. On 10 May 1912 Oscar Zettler appraised Bp Grimes of the possibility of borders for six windows now in the Cathedral [RCCC]. Zettler informed Grimes on 18 July 1912 that a sketch had been sent and the cost per window would be £21 [RCCC]. Several windows had borders executed by Zettler and several had borders executed by Bradley Bros.

B124-B130, B135-B137 and B140 are attributed to Lorin because they bear stylistic similarity to *St Margaret* (B134), which is signed and they form a set.

B141. North tribune, 1 light, tracery.

The Marriage of St Mary BV and St Joseph.

Studio: [F.X. Zettler & Co.] [*signed:* ROYAL BAVARIAN ART / INSTITUTE FOR STAINED GLASS / FX ZETTLER MUNICH *base centre, scratched out of paint*]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [c. 1891].

Size: 4470mm approx. x 910mm.

Commemoration: Thomas White, who died on 23 April 1889 aged 76 [*information from the window inscription*].

Donor: Annie M. White [*information from the window inscription*].

Documentation: See B142.

Note: The figures are taken from the painting *The Marriage of The Virgin* of 1504, by Raphael but in reverse position (Brera Gallery, Milan).

B142. North tribune, 1 light, tracery.

St Monica and St Augustine of Hippo.

Studio: Unsigned: [F.X. Zettler, Munich]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [c. 1910].

Size: 4470mm approx. x 910mm.

Commemoration: Eliza White, who died on 13 Nov. 1909 [*information from the window inscription*]. She was a well-known benefactress of the Roman Catholic Church.

Donor: Unknown.

Documentation: Oskar Zettler submitted a design for this window to Bp Grimes in a letter of 28 April 1910. The cost would be £25 which was the same price charged for the window executed by the studio in Feb. of 1891 [B141]. He included a new catalogue of F.X. Zettler & Co. work [*Catholic Art Gallery*] [RCCC]. Zettler informed Grimes on 18 Jan. 1911 that this window had been shipped [RCCC].

CITY. THE ROMAN CATHOLIC CHURCH OF ST MARY [BV], Manchester Street [3 windows].

B143. East sanctuary, 3 lights.

St Mary BV and the Christ-Child Blessing in Majesty.

Studio: Unsigned: [Miller Studios, Dunedin]. **Executant:** Roy Miller. **Designer:** Frederick Ellis.

Date: Undated: [1958].

Size: 1750mm approx. x 1600mm.

Commemoration: Unknown.

Donor: Unknown.

Documentation: The photograph of the sanctuary reproduced in the *Tablet* shows the window in place at the opening of this church [85, no. 47 (26 Nov. 1958), p.34]. Brief reference is made in the *Otago Daily Times* to this window being executed [(26 Aug. 1958), p.5].

Preparatory material: The design, 297mm x 249mm, watercolour and ink on cartridge paper. Inscribed: Rev Fr HEAGNEY. SUGGESTION FOR WEST / WINDOW NEW CATHOLIC / CHURCH CHCH / F.V. ELLIS / A.R.C.A. (LOND). Collection: Frederick Ellis Sr, by bequest to Frederick Ellis Jr. **Note:** This window may have been commissioned by Father Heagney, on behalf of the parish, as part of the cost of the new church.

B144. South transept, 2 lights.

The Annunciation.

Studio: F.G. STEWART STEWART & CO. CH.CH. [*Signed RL, base right*]. **Designer:** Graham Stewart. **Executant:** Graham Stewart.

Date: [19]78 [dated between 'STEWART' and 'STEWART' in the signature].
Size: 2650mm x 1372mm.
Commemoration: Unknown.
Donor: Unknown.

Note: In spite of inquiries in the parish and the relatively recent date of this window the commemoration and donor remain unknown.

B145. West end gable, 5 lights.

The Risen Christ in Majesty.

Studio: GRAHAM / STEWART GLASS / LTD [signed RL, base right, with a picture of an angel blowing a trumpet, 55mm x 70mm]. **Designer:** Graham Stewart. **Executant:** Graham Stewart.

Date: Undated: [1980].
Size: 6500mm approx. x 5750mm.
Commemoration: Non-commemorative.
Donors: Parishioners.

Documentation: A photograph of this window is reproduced in the *Star* and the caption records that the work cost \$12,500 [(26 Dec. 1980), p.3].

Note: Parishioners informed the author that many members of the congregation each paid for small portions of this window.

CITY. THE ROMAN CATHOLIC SISTERS OF MERCY, ST MARY'S CONVENT CHAPEL, Colombo Street [12 windows].

B146. East sanctuary, 3 lights, tracery.

The Crucifixion (Tracery) St Veronica's Cloth.

Studio: Unsigned. Unknown [Tracery: John Hardman & Co., Birmingham]. **Note:** See B152 and B154.

Date: Undated: [c. 1910-11].
Size: 3500mm approx. x 2240mm.
Commemoration: Unknown.
Donor: Unknown.

Documentation: The *Tablet* recorded that the interior was 'being greatly enhanced by a beautiful stained-glass window over the altar' [(2 March 1911), p.379].

Note: The depiction of Christ's face in the tracery may be after popular depictions of The Shroud of Turin.

B147. South nave, 1 light [B147-B157 are a set].

St Mary BV (Our Lady of Mercy), and the Christ-Child, with the Venerable Revd Mother Mary Catherine McCauley, and a Child.

Studio: Unsigned: [John Hardman & Co., Birmingham]. **Designer:** Unknown.
Executant: Unknown.

Date: Undated: [1912-13].

Size: 2310mm x 610mm.

Commemoration: The Gardner family [*information from the window inscription*].

Donor: Unknown.

Documentation: See B157.

Note: The Revd Mother McCauley was the foundress of the Sisters of Mercy, in Dublin, in 1831 and is under consideration for canonisation. John Hardman Sr's daughter, Julia, was a member of this order and worked at the convent in Birmingham which her father had endowed [*Bolster*, pp.518-19 & 571].

The depiction of St Mary and the Christ-Child is after the painting of *Our Lady Help of Christians* (date unknown) by Tommaso Di Lorenzo (1841-1922). It hangs in St. John Bosco's Basilica, Turin. The face of Mother McCauley is after a supplied portrait. See B157.

B148. South nave, 1 light.

St Patrick of Ireland.

Studio: Unsigned: [John Hardman & Co., Birmingham]. **Designer:** Unknown.
Executant: Unknown.

Date: Undated: [1913].

Size: 2310mm x 610mm.

Commemoration: The Sheedn family [*information from the window inscription*].

Donor: Unknown.

Documentation: See B156.

Preparatory material: See B156.

B149. South nave, 1 light.

St Stanislas Kostka with the Christ-Child Blessing.

Studio: Unsigned: [John Hardman & Co., Birmingham]. **Designer:** Unknown.
Executant: Unknown.

Date: Undated: [1913].

Size: 2310mm x 610mm.

Commemoration: The McDonnell family [*information from the window inscription*].

Donor: Unknown.

Documentation: See B156.

Preparatory material: See B156.

B150. South nave, 1 light.

St Mechtilde of Hackeborn [for Queen Matilda?]

Studio: Unsigned: [John Hardman & Co., Birmingham]. **Designer:** Unknown.
Executant: Unknown.

Date: Undated: [1911].

Size: 2310mm x 610mm.

Commemoration: The Kennedy family [*information from the window inscription*].

Donor: Unknown.

Documentation: See B154.

Preparatory material: See B154.

Note: St Mechtilde of Hackeborn ran a school and is usually depicted as a learned woman as is the woman in this window. However the figure wears a crown which is more appropriate for Saint Matilda, a Queen, who is sometimes referred to as Queen Mechtilde. According to the present sisters there was a Sister Mechtilde living at this convent at the time of this window's ordering.

B151. South-west nave, 1 light.

The Archangel Michael.

Studio: Unsigned: [John Hardman & Co., Birmingham]. **Designer:** Unknown.
Executant: Unknown.

Date: Undated: [1911].

Size: 2310mm x 610mm.

Commemoration: Revd Father Michael Marnane SM [*information from the window inscription*]. He was an Irish priest at St Mary's Roman Catholic Church, Manchester Street 1889-1908 and died on 7 July 1908 [*Marist*, p.183].

Donor: Unknown.

Documentation: See B154.

Note: A similar figure of Michael is depicted in a window by John Hardman & Co. in the Roman Catholic Church of St Mary, Nelson.

B152. West end gable, 12-foil rose.

The Litany of St Mary BV.

Studio: Unsigned: [John Hardman & Co. Birmingham]. **Designer:** Unknown.
Executant: Unknown.

Date: Undated: [1911].

Size: 1700mm x 1700mm.

Commemoration: Unknown.

Donor: Unknown.

Documentation: See B154.

Preparatory material: Page 70 of the BMAG JH&C Warehouse Book 1911 is inscribed: 48/11 CHRISTCHURCH N.Y. [*sic*] / ROSE. W. & TRACERY OF EAST. W. **Note:** The tracings of the designs have been removed from this book and their location is unknown. The window has been assigned to New York (probably as a mis-reading of 'N.Z'), in a later hand.

B153. North-west nave, 1 light.

The Archangel Gabriel.

Studio: Unsigned: [John Hardman & Co., Birmingham]. **Designer:** Unknown.
Executant: Unknown.

Date: Undated: [1911].

Size: 2310mm x 610mm.

Commemoration: Revd Father Le Menant Des Chesnais SM *[information from the window inscription]*. Theophile Le Menant Des Chesnais, born in France, was the first resident priest at St Mary's Roman Catholic Church, Manchester Street 1889-95. He died on 14 Feb. 1910 [*Marist*, p.182].

Donor: Unknown.

Documentation: See B154.

Preparatory material: Tracing designs for B151 and B153 are found in the BMAG JH&C Warehouse Book 1911, p.74 on one sheet, 215mm x 135mm, ink and watercolour, on tracing paper. Inscribed: CHRISTCHURCH / 62/11 / CHRISTCHURCH 1 INCH SCALE NO SKETCH. **Note:** The initials H.J. are on the sheet and may be those of the cartoonist.

B154. North nave, 1 light.

St Thomas Aquinas.

Studio: Unsigned: [John Hardman & Co., Birmingham]. **Designer:** Unknown.
Executant: Unknown.

Date: Undated: [1911].

Size: 2310mm x 610mm.

Commemoration: Thomas P. O'Connor *[information from the window inscription]*.

Donor: Unknown.

Documentation: The JH&C Glass Order Book records the country, location, convent and subjects of B150, B151, B152, B153, B154 and the tracery of B146 which were ordered by the Revd Mother in Christchurch [BPL (175/37/14) (5 Sept. 1910), p.262].

These windows are listed as [orders?] 48, 61 and 62 in BPL (175/32) JH&C Windows From 1883, p.96. The unpaginated section lists these windows under 1911 as [orders?] 48 [B152], 60 [B150, B154], and 62 [B151, B153]

Preparatory material: Tracing designs for B150 and B154 on one sheet, 210mm x 142mm, ink and watercolour, on tracing paper are found in the BMAG JH&C Warehouse Book 1911, p.74. Inscribed: CHRISTCHURCH / 60/11 / CHRISTCHURCH / INCH Scale NO SKETCH. **Note:** The initials H.J. are on the sheet and may be those of the cartoonist.

B155. North nave, 1 light.

St Cecilia.

Studio: JOHN HARDMAN & CO BIRMINGHAM ENGLAND *[signed base centre, obscured by glazing]*. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1913].

Size: 2300mm x 600mm.

Commemoration: Unknown.

Donor: S. Luttrell [*information from the window inscription*]. Sidney and Alfred Luttrell, his brother, were the architects of this chapel.

Documentation: See B156.

Preparatory material: See B156

Note: A replica of this figure is found in a window by John Hardman & Co. in the Roman Catholic Church of St Gerard, Oriental Bay, Wellington.

B156. North nave, 1 light.

St Joseph.

Studio: Unsigned: [John Hardman & Co., Birmingham]. **Designer:** Unknown.
Executant: Unknown.

Date: Undated: [1913].

Size: 2310mm x 610mm.

Commemoration: The Campbell family [*information from the window inscription*].

Donor: Unknown.

Documentation: The JH&C Glass Order Book records the country, location, convent, subjects and inscriptions of B148, B149, B155 and B156. They were ordered by the Revd Mother in Christchurch and cost £34 each less 5 per cent for cash [BPL (175/37/14) (27 May 1913), p.532]. The instruction is given that B149 is to have no inscription but this must have been countermanded.

The JH&C Rough Day Book records the client, country, locality, convent, subjects and cost [BPL (175/36/25) (26 Sept. 1913), p.271].

On 30 May 1913 Hardmans thanked Sister Mechtilde for the order of four more windows [BPL (175/40) JH&C Letterbook, p.421]. Hardmans informed the Revd Mother on 10 Oct. 1913 that two cases of windows had been sent and the third case would leave on or about 25 Oct. 1913 [JH&C Letterbook, p.258].

B148, B149, B155 and B156 are listed in BPL (175/32) JH&C Windows From 1883, p.96. The unpaginated section lists these windows under 1913 collectively as [order?] 73.

Preparatory material: Page 63 of the BMAG JH&C Warehouse Book 1912 to 1913 is inscribed: 73/13 / CHRISTCHURCH / S. JOSEPH S. CECILIA / S. PATRICK S. STANISLAUS / Child as photo 3 / PUT AWAY IN ROLL / 21/13. The four tracing designs for B148, B149, B155 and B156 have been removed and presumably placed with cartoons.

B157. North nave, 1 light.

The Sacred Heart of Christ.

Studio: Unsigned: [John Hardman & Co., Birmingham]. **Designer:** Unknown.
Executant: Unknown.

Date: Undated: [1912-13].

Size: 2310mm x 610mm.

Commemoration: Raymond P. Darby [*information from the window inscription*].

Donor: Unknown.

Documentation: The JH&C Glass Order Book records the country, location, convent and subjects for B147 and B157 and inscription alone for B157. The windows were ordered by the Revd Mother in Christchurch. The instruction is given to 'Follow portrait for Nun's face & be sure dress is correct' [BPL (175/37/14) ('3 Oct. for 9 Sept. 1912'), p.450].

The JH&C Rough Day Book records the client, country, location, convent and subjects. Both windows cost £64 12s. in total and 45s. extra for the ventilator in each [BPL (175/36/25) (23 Jan. 1913), p.176].

On 13 Jan 1913 Hardmans informed the Revd Mother that B146 and B157 were to be sent on that day [BPL (175/40) JH&C Letterbook, p.575].

B147 and B157 are listed in BPL (175/32) JH&C Windows From 1883, p.96. The unpaginated section lists B146 and B157 under 1913 collectively as [order?] 21. This convent is listed in BPL (175/32) JH&C (location index), p.150.

Preparatory material: Tracing designs for B147 and B157 are found on p.43 of the BMAG JH&C Warehouse Book 1912 to 1913, on one sheet, 218mm x 132mm, pencil, ink and watercolour on tracing paper. Page 43 is inscribed: CHRISTCHURCH 21/13. The designs are inscribed: Scale 1" / ChristChurch *[sic]* / Scale 1". **Note:** The initials T.D. and H.J. are on the designs and may be those of the cartoonists.

CITY. THE ROMAN CATHOLIC SISTERS OF THE MISSIONS CONVENT, Barbadoes Street [1 window].

B158. East wall, recreation room, 1 light.

The Annunciation.

Studio: Unsigned: [Lucien Bégule, Lyons]. **Designer:** [Lucien Bégule?]. **Executant:** Unknown.

Date: Undated: [c. 1895].

Size: 2300mm x 1260mm.

Commemoration: The Revd Mother Mary St Gabriel (Elizabeth Conochy), convent prioress, who died on 25 July 1893 in Lyons.

Donors: Former colleagues, pupils and friends.

Documentation: The *Press* gives notice of the unveiling in the centre of the north nave of the Roman Catholic pro-Cathedral (now demolished) on Sunday 15 March 1896. It is described as being 12 feet by 6 feet with an ornate border [(14 March 1896), p.7]. The *New Zealand Tablet* describes the unveiling and notes that the window was executed by 'one of the most famous manufacturers in the world, M. Lucien Begule'. Biographical details about the commemorated are recorded [23, no. 47 (March 1896), p.15]. A photograph of this window with its border is reproduced in the *Weekly Press* (2 April 1896), p.10.

Note: According to the sisters this window was stored at the convent until 1930 when it was installed in its present location. The large border is no longer part of

the window and appears to be that around B128 in the Cathedral of the Blessed Sacrament.

CITY. THE ROMAN CATHOLIC XAVIER BROTHERS' CHAPEL,
Barbadoes Street [8 windows] [B159-B166 are a set].

B159. 1 light.

The Sacred Heart of Christ.

Studio: [Bradley Bros, Christchurch] [*signed:* LG TAYLOR / CHCH *base right*]. **Designer:** Leslie Taylor. **Executant:** Leslie Taylor.

Date: 1954 [*dated after 'TAYLOR' in the signature*].

B160. *St Mary BV, The Immaculate Conception.*

B161. *St Joseph.*

B162. *The Dove of the Holy Spirit.*

B163. *The Lamb of God.*

B164. *A Censer.*

B165. *A Chalice and Wafer.*

B166. *A Raised Wafer and Chalice.*

B160-B166:

1 light each.

Studio: Unsigned: [Bradley Bros, Christchurch]. **Designer:** Leslie Taylor.
Executant: Leslie Taylor.

Date: Undated: [1954].

B159-B166:

Size: 1155mm x 585mm.

Commemoration: Unknown.

Donors: Old Boys and the Parent, Teacher, Friends Association (PTFA).

Preparatory material: The designs for B159, B160 and B161 on one sheet, 312mm x 224mm, pencil, watercolour and ink on cartridge paper. Collection: Leslie Taylor, by gift to Fiona Ciaran.

The cartoons for B159, 1070mm x 510mm, pencil on cartridge paper; B160, 1220mm x 590mm, crayon and poster paint on cartridge paper; B161, 1260mm x 590mm, crayon on cartridge paper; B163 (fragment), 760mm x 530mm, crayon and poster paint on cartridge paper; B165 (fragment), 760mm x 530mm, pencil and poster paint on cartridge paper. Collection: Leslie Taylor, by gift to Fiona Ciaran.

Literature: Three (unspecified) windows were given by the Old Boys and the remaining windows were given by the PTFA [*Wanden*, p.51].

Note: These windows were in the Chapel of the Xavier Brothers which is now part of Cathedral House. The semi-circular tops of the windows are still in place there. The windows are now stored at the Sisters of the Missions Convent, Barbadoes Street, Christchurch. There was a ninth window, *The Emblem of St Mary BV* which is not part of this stored set and its location is unknown.

The figure of St Mary in B160 is taken from *The Immaculate Conception of Los Venerables* of c. 1678 (Prado, Madrid), by Murillo. C6, also by Taylor, is a replica of B160.

CITY. SALVATION ARMY CITADEL, Victoria Square [2 windows].

B167. South wall, 4 lights.

Reflections.

Studio: Unsigned: [Stewart Stained Glass Ltd, Christchurch]. **Designer:** Graham Stewart. **Executant:** Graham Stewart.

Date: Undated: [1983].

Size: 5500mm x 4140mm.

Commemoration: Non-commemorative.

Donor: The Congregation.

B168. North wall, 4 lights.

Reflections.

Studio: Unsigned: [Stewart Stained Glass Ltd, Christchurch]. **Designer:** Graham Stewart. **Executant:** Graham Stewart.

Date: Undated: [1983].

Size: 5500mm x 4140mm.

Commemoration: Alfred and Elizabeth Wilkinson (1st light). Lt Col. E.H. Risely (2nd light). Non-commemorative ? (3rd light). Non-commemorative ? (4th light) [*information from the plaque inscriptions*].

Donor: Lila M. Wilkinson (1st light). Unknown (2nd light). Mr and Mrs J.A. Hay (3rd light). Mr and Mrs A.B. Cook (4th light) [*information from the plaque inscriptions*].

Note: It has not been possible to obtain further details from parishioners about these windows as it appears to be a subject about which none will discuss.

**CITY. STATE TRINITY CENTRE. Worcester Street.
[3 windows] [B169-B171 are a set]**

B169. East wall, 1 light.

Mary of Bethany (Hope).

B170. East wall, 1 light.

Faith [St Mary BV?].

B171. East wall, 1 light.

Dorcas (Charity).

B169-B171:

Studio: Unsigned: [Attributed to Clayton & Bell, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [c. 1904].

Commemoration: Mr and Mrs J.P. Jameson and Jane Jameson. **Note:** James Jameson was a merchant and Mayor of Christchurch in 1870. He died on 6 Sept. 1896 aged 72. Jane Jameson died on 29 July 1894 aged 74. Their daughter, Jane Jameson, died on 24 July 1903 aged 51 [MDCB J61].

Donor: Their family.

Documentation: This building was formerly a Congregational church. On June 1904 it was reported to members that the window was 'about to be shipped from London' [Members' Meetings Minutes (unpaginated)]. On 10 Aug. 1904 notification of the arrival of this window was made [ibid.]. The *Press* records the commemorated, donors and the unveiling on Sunday 23 Oct. 1904 [(24 Oct. 1904), p.4].

Note: The attribution to Clayton & Bell is made on stylistic grounds. **B169-B171** can be compared with **B288** and **B290**. The glass colours and painting style are typical of this studio.

DALLINGTON. THE ROMAN CATHOLIC CHURCH OF ST PAUL [THE APOSTLE], Gayhurst Road [1 window].

B172. East sanctuary, 1 light.

The Crucifixion.

Studio: STEWART & CO *[signed base centre left, with a drawing of a kneeling man working on a stained glass window, approx. 65mm x 60mm]*. **Designer:** Graham Stewart. **Executant:** Graham Stewart.

Date: 1979 *[dated at the end of the signature]*.

Size: 4000mm x 3090mm.

Commemoration: Thomas O'Regan, parish priest 1934-1968, who died on 14 May 1977 *[information from the window inscription]*.

Donor: The parish.

Documentation: A photograph of this window with Fr T. Daly and Stewart is reproduced in the *Star* (18 May 1979), p.3. The caption records that the work cost \$7,000.

Note: According to parishioners this window was paid for from parish funds.

FENDALTON. THE ANGLICAN CHURCH OF ST BARNABAS [THE APOSTLE], Fendalton Road [12 windows].

B173. North sanctuary, 1 light.

Gather up the Fragments.

Studio: Unsigned: [Stewart Stained Glass Ltd, Christchurch]. **Designer:** Graham Stewart. **Executant:** Graham Stewart.

Date: Undated: [fabrication 1982].

Size: 1353mm x 400mm.

Commemoration: Uncertain.

Donor: Public donations.

Documentation: Several windows in this church were vandalised on 11 Feb. 1982. The damaged windows B179, B181-B183 were repaired by Graham Stewart. This window is composed of some portions of these windows and new portions. On 17 March 1982 Graham Stewart suggested to the vestry that a small window be made from some of the broken fragments [VMB (unpaginated)]. This window cost \$600 [VMB (16 June 1982)]. A plaque records that the lower inscription is a piece of a window from Westminster Abbey damaged in an air raid in 1940 and was donated to St Barnabas's by Mr and Mrs Paul *[sic]* Shelley. Her Christian name is Kathleen.

B174. East sanctuary, 3 lights, tracery.

The Resurrection.

Studio: Unsigned: [Heaton, Butler & Bayne, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1910], tracery [1926].

Size: 2500mm x 1720mm.

Commemoration: Thomas W.N. Beckett, who died on 5 Dec. 1906, aged 68 *[information from the window inscription]*. The tracery commemorates Sarah T. Beckett, his widow.

Donors: His widow and family. The tracery is given by her children.

Documentation: A faculty was granted for this window on 12 June 1909 [BR II, p.223]. According to the VMB *The Resurrection* had been selected from among designs presented by a Mr Beckett [(2 Dec. 1909), p.11]. CN records the studio, donors and the window's arrival [41, no. 3 (March 1911), p.13]. The vicar, Revd T. Hamilton, dedicated the window on Sunday 16 March 1911 [CN, 41, no. 4 (April 1911), p.16]. With regard to the tracery placed in Oct. 1926 above the east window (in the new church), the *Fendalton Parish Magazine* notes the commemorated, donors and studio [7, no. 7 (Oct. 1926), p.3]. A photograph reproduced in [Anon. 1926, p.12] shows that the 1910 three-light window had no tracery.

B175. South chancel, 3 lights, tracery.

The Parable of the Lost Coin / The Good Shepherd / The Prodigal Son's Return.

Studio: Heaton Butler & Bayne London *[signed RL, base right, faintly]*. **Designer:** Basil R. Bayne? **Executant:** Unknown.

Date: Undated: [1937-38].

Size: 1600mm x 1450mm.

Commemoration: Thomas A. Hamilton, vicar 1898-1919 (16 April 1849 - 16 Jan. 1937) *[information from the window inscription]*.

Donor: The parish.

Documentation: On 21 June 1937 it was decided that Heaton, Butler & Bayne of London and T.H. Jenkin of Invercargill should be asked to submit designs and prices [VMB, p.157]. A letter was read from Basil R. Bayne to the vestry on 20 Sept. 1937. A window could be executed for £105 and a design was enclosed. This was approved and a parish appeal would be made for the remaining money needed which suggests that some money had already been collected [VMB, pp.166-67]. On 17 Sept. 1937 Revd F.B. Redgrave made a faculty application to the DS in which the 'artist' is recorded as Basil Bayne [DC Fendalton]. A faculty was granted on 22 Sept. 1937 [BR II, p.453]. Notice is given of the impending dedication on 22 May 1938 in *CN*, 68, no. 11 (May 1938), p.4. The ceremony by Revd Hamilton's brother, Canon Staples Hamilton is reported in *St Barnabas Fendalton Parish Magazine*, 18, no. 2 (June 1938), pp.5-6 which also notes that the total cost of the window was £147.

B176. South nave, 3 lights.

St Andrew the Fisherman.

Studio: Unsigned: [Stewart Stained Glass Ltd, Christchurch]. **Designer:** Graham Stewart. **Executant:** Graham Stewart.

Date: Undated: [c. 1983].

Size: 1750mm x 1440mm.

Commemoration: Myra McLernon (1920-1976) and Samuel McLernon (1913-1982) [*information from the window inscription*].

Donor: Anne McLernon (1954-1986), David S. McLernon, Harry G. McLernon and John S. Baird, their children.

Documentation: On 20 April 1983 a sketch design was submitted to the vestry [VMB (unpaginated)]. A faculty application was made by Canon R. Lowe to the DR but on 11 May 1983 a faculty was declined [Bishop's Correspondence Fendalton]. A photocopy of the design coloured with pencil and [watercolour?] is deposited with the Bishop's Correspondence. The names of the donors were given to the author in a conversation with Harry McLernon on 19 Feb. 1992 who also noted that the subject was chosen because his father was a keen fisherman.

B177. South nave, 1 light.

St Cecilia.

Studio: Stewart Stained Glass Ltd, Christchurch [*signed: STEWART below the organ, obscured by a glazing bar*]. **Designer:** Graham Stewart. **Executant:** Graham Stewart.

Date: Undated: [1983].

Size: 1750mm x 380mm.

Commemoration: Mavis Allison (14 Feb. 1914 - 8 Nov. 1981) [*information from the window inscription*]. She was a concert pianist.

Donor: Revd Lester F. Allison, her widower.

Preparatory material: The design, 225mm x 130mm, watercolour, pencil and [pastel?] on cartridge paper. The cartoon, 905mm x 410mm, charcoal? and pencil on cartridge paper. Collection: Graham Stewart, by gift to Lester Allison.

Note: The design of the figure in this window is based on that depicted in B204 and that source was suggested to the designer by the donor.

B178. South nave, 3 lights, tracery.

St Paul the Apostle Blinding Elymas / St Barnabas the Apostle / St Paul and St Barnabas Healing the Lame Man at Lystra.

Studio: James Powell & Sons (Whitefriars), Wealdstone, Middlesex [*rebus LL, base right, a white friar, 25mm x 10mm*]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1929 (CL), 1931 (LL and RL)].

Size: 1752mm x 1453mm.

Commemoration: (LL) Walter J. Williams (died on 2 Oct. 1924); (CL) Canon James W. Stack, vicar 1888-1898 (died on 13 Oct. 1919) and Eliza Stack his widow (died on 2 Dec. 1919); (RL) Dora Williams (died on 17 April 1912) [*information from the window inscription*].

Donors: (CL) Their children [*information from the window inscription*] one of whom was Dr M. Tancred Stack.

(LL, RL and tracery) Their daughters [*information from the plaque inscription*]. They were Dorothy Williams, a Mrs Holmes and a Mrs Taylor.

Documentation: On 14 April 1928 a faculty application was made by Revd Hugh S. Leach to Bp West-Watson. The donors planned to give only the central light but had a three light window designed 'with a view to a completion of the window in the future' [DC Fendalton]. A faculty was granted on 14 May 1928 for the centre light [BR II, p.387]. The *Fendalton Parish Magazine* reported that the centre light had arrived and that Dr Stack was currently visiting New Zealand [10, no. 5 (Aug 1929), p.4]. The window had been dedicated by Abp Julius [CN, 59, no. 3 (Sept. 1929), p.7].

The JP&SW Window Glass Order Book records that the CL was ordered by Dr M. Tancred Stack in Liverpool. The country, church, subject, inscriptions, size and weight are recorded with a drawing of the shape of the light. The cost was £52. The light was sent on 18 May 1929 [AAD (1/26-1977) (24 May 1928), p.161, order 7135].

According to the VMB Dorothy Williams, a Mrs Holmes and a Mrs Taylor were to complete this window by adding two lights and tracery in memory of their parents [(9 June 1930), p.260].

The JP&SW Window Glass Order Book records that the LL and RL were ordered by R.S.D. Harman in Christchurch. The country, church, subject, inscriptions, size and weight are recorded with a drawing of the shape of the lights and tracery. The cost was £110. Freight was £2 1s. 10d. and insurance was 17s. 6d. The lights were sent on 11 May 1931 [AAD (1/27-1977) (7 Oct. 1930), p.98, order 7610].

B179. West end gable, 4 lights, tracery.

Chivalry, Fortitude, Self-sacrifice and Justice (predella) St George Defeating the Dragon / David Fighting a Lion / St Martin of Tours Dividing his Cloak / Solomon Determining the True Mother.

Studio: James Powell & Sons (Whitefriars), Wealdstone, Middlesex [*rebus RL, base right, a white friar, approx. 40mm x 20mm, blocked by lead*]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1926].

Size: 4000mm approx. x 2300mm.

Commemoration: Fendalton men who served in World War I [*information from the window inscription*].

Donor: Kate Gerard in 1926 [*information from the window inscription*]. She was buried on 20 Nov. 1934, aged 80 [St Barnabas's Fendalton Burial Register, No. 460].

Documentation: The JP&SW Window Glass Order Book records that this window was ordered by Revd H.S. Leach in Christchurch. The country, church, subject, inscriptions and size are recorded with a drawing of the shape of the lights and tracery. The cost was £400 [AAD (1/25-1977) (15 Oct. 1925), p.186, order 6577].

The *Fendalton Parish Magazine* reported that this window was in place by Aug. 1926. It is described as a replica of the window in St James' Church, Devizes, Wilts in memory of the men of the Wiltshire Regiment killed in World War I [7, no. 5 (Aug. 1926), p.4].

Note: The predella scene of *David Fighting a Lion* is based on the woodcut of *Samson Killing the Lion* of 1497-98 by Dürer.

B180. North nave, 1 light, tracery.

The Insignia Window.

Studio: G. STEWART GLASS / CHCH [*signed base right, below the crest*].

Designer: Unknown. **Executant:** Unknown.

Date: Undated: [1983].

Size: 1342mm x 464mm.

Commemoration: Lt.-Col. Johnston MBE, OStJ, 1918-1982 [*information from the window inscription*]. Robert E. Johnston died on 2 April 1982.

Donor: Pip Johnston, his widow.

Documentation: On 20 April 1983 a sketch design was submitted [VMB (unpaginated)]. At the vestry meeting on 18 May 1983 it was reported that the window had been installed.

Note: Many insignia of the military corps with which Lt.-Col. Johnston was associated, and decorations awarded to him, are depicted. The insigne of the Royal New Zealand Nursing Corps denotes the donor's service. Pip Johnston gave details about this window in a conversation with the author on 22 April 1991.

B181. North nave, 3 lights, tracery.

The Adoration of the Christ-Child by the Shepherds and the Maji.

Studio: James Powell & Sons (Whitefriars), Wealdstone, Middlesex [*rebus RL, base right, 35mm x 20mm, a white friar in a black rectangle*]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1926].

Size: 1750mm x 1450mm.

Commemoration: (LL) Philip and Fannie Hanmer. **Note:** He had been a lawyer in Kaiapoi and died on 3 Nov. 1878. She died on 11 Feb. 1921 [MDCB H128].

(CL) Mary A. Cookson and Patricia F. Freeman [who died on] 21 Sept 1915 [*information from the window inscription*].

(RL) Unknown.

Donors: (LL) Rhoda Tipping (sister-in-law and sister).
 (CL) Mrs F.W. Freeman (daughter and mother). **Note:** She was Clara Freeman [St Barnabas's Fendalton Burial Register, No. 111]
 (RL) The Parochial Association [*information from the window inscription for the right light only*].

Documentation: These three lights came to be viewed as one window and were ordered as such. On 8 March 1926 it was announced that Miss Tipping wished to give a window and that the Parochial Association would probably give a window also [VMB, p.118]. Miss Tipping's Christian name is recorded in [*Anon. 1926* (p.12)] which also notes that Mrs F.W. Freeman was giving a window in memory of her mother and daughter. The *Fendalton Parish Magazine* records that Miss Tipping was the sister of Fannie Hanmer [6, no. 12 (March 1926), p.3].

According to the JP&SW Window Glass Order Book this window was ordered by Revd H.S. Leach in Christchurch. The country, church, subject, inscriptions and size are recorded with a drawing of the shape of the lights and tracery. The cost was £150 [AAD (1/25-1977) (13 March 1926), p.262, order 6689].

B182. North nave, 3 lights, tracery.

The Sermon on the Mount / Christ and the Children / Christ Healing a Sick Child.

Studio: HEATON BUTLER & BAYNE LONDON [*signed RL, base right*].
Designer: Unknown. **Executant:** Unknown.

Date: Undated: [c. 1927-28].

Size: 1750mm x 1450mm.

Commemoration: Samuel Bullock, who died on 17 May 1926, aged 77 [*information from the window inscription*]. He had been headmaster of the Fendalton School [*Fendalton Parish Magazine*, 9, no. 2 (May 1928), pp.3-4].

Donors: Julia Bullock, his widow and former pupils of Fendalton School, who gave this in May 1928 [*information from the plaque inscription*].

Documentation: On 13 June 1927 a design was submitted by the Old Boys of Fendalton School and Mrs Bullock who wished to donate a window [VMB, p.175]. On 30 July 1927 a faculty application was made Revd Hugh S. Leach to Bp West-Watson [DC Fendalton]. A faculty was granted on 8 Aug. 1927 [BR II, p.380]. The *Fendalton Parish Magazine* noted that the dedication would take place on Sunday 13 May 1928 [9, no. 2 (May 1928), pp.3-4].

B183. North nave, 3 lights, tracery.

The Agony in the Garden of Gethsemane / The Crucified Christ / St John the Evangelist Taking St Mary BV into his Home after the Crucifixion.

Studio: James Powell & Sons (Whitefriars), Wealdstone, Middlesex [*rebus RL, base right, a white friar in a black rectangle, 50mm x 17mm*]. **Designer:** S.? Coates. **Executant:** Unknown.

Date: Undated: [1928-29].

Size: 1750mm x 1450mm.

Commemoration: Janet L. Heygate (20 June 1891 - 25 Aug. 1923) [*information from the window inscription*]. She was the wife of Capt. Lionel Heygate [MDCB P44].

Donors: Mrs Richard *[sic]* Allen, her mother, and Juliet Heygate [her sister-in-law?]. **Note:** Janet Heygate's mother was Beatrice Allen [MDCB P44].

Documentation: According to the JP&SW Window Glass Order Book this window was ordered by Mrs Richard *[sic]* Allen in London. The country, church, designer, subject, inscriptions and size are recorded with a drawing of the shape of the lights and tracery. The cost was £170. The freight cost £2 5s. 2d. and insurance cost £1 9s. 6d. The window was sent on 11 March 1929 [AAD (1/26-1977) (14 June 1928), p.169, order 7148].

On 27 Aug. 1928 a faculty application which records the donors and studio was made by Revd Hugh S. Leach to Bp West-Watson [DC Fendalton]. A faculty was granted on 5 June 1929 [BR II, p.397]. The window was dedicated on 7 June [Fendalton Parish Magazine, 10, no. 4 (July 1929), p.3].

B184. North vestry, 2 lights tracery.

Symbols of the Eucharist and the Dove of the Holy Spirit.

Studio: Stewart Stained Glass Ltd, Christchurch [*signed:* STEWART base left].
Designer: Graham Stewart. **Executant:** Graham Stewart.

Date: Undated: [1983] [*information from the plaque inscription*].

Size: 920mm x 400mm.

Commemoration: The parents of Peter and Toni Austin [*information from the plaque inscription*]. They were Hugh Austin (1891-1966) and Vera Austin (1894-1970), Nat Woods (1878-1939) and Stella Woods (1885-1969).

Donors: Peter and Toni Austin [*information from the plaque inscription*].

Note: The names of the people commemorated and their dates of birth and death were supplied to the author by Toni Austen in a conversation on 3 Feb. 1992.

FENDALTON. THE METHODIST CHURCH OF ST JOHN [THE EVANGELIST], Jeffreys Road [3 windows].

B185. North-east sanctuary, 2 lights.

Christ the True Vine / Christ the Bread of Life.

Commemoration: LL. Victor C. Lawn ([died] 1962). RL. F.W. Blackwell ([died] 1964) [*information from the plaque inscriptions*].

B186. South-east sanctuary, 2 lights.

The Light of the World / The Good Shepherd.

Commemoration: LL. Those who through disability cannot attend church. RL. Gertrude E. Norton ([died] 1965) and Raymond T.H. Norton ([died] 1981) [*information from the plaque inscriptions*].

B185-B186:

Studio: Unsigned: Decra Art Ltd. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1985].

Size: 1090mm x 1390mm.

Donor: The congregation.

Note: These windows replace earlier sandblasted works which had unfired paint on them and depicted the same subjects. Eric Harrington, church treasurer, in a conversation with the author on 19 April 1990, gave the date and the donors of these windows. He noted that F.W. Blackwell's Christian name was Frederick. John Julian, manager of Decra Art Ltd, in a conversation with the author on 16 April 1990 confirmed that the windows were from his studio but stated that the designers and executants were part of an 'anonymous team'.

The design of the LL of **B186** is based on the painting *The Light of the World*, 1851-53, by William Holman Hunt (Keble College Chapel, Oxford). The design of the RL is based on the painting, *The Good Shepherd*, of unknown date by Frederick Shields (Manchester City Art Gallery).

B187. West end, 2 lights.

The Crown of Thorns and the Crown of Life.

Studio: Unsigned: [Stewart Stained Glass Ltd, Christchurch]. **Executant:** Graham Stewart. **Designer:** Rosemary Roake.

Date: Undated: [1981].

Size: 1850mm x 1390mm.

Commemoration: Guy D. Hawley, who died on 27 Nov. 1978, aged 21.

Donors: Joan and John Hawley, his parents.

Note: Joan Hawley gave details about this window in a conversation with the author on 13 Dec. 1990. The window was dedicated on 6 Dec. 1981. Rosemary Roake is a relative of Revd Jim Cropp, who was the minister of St John's when the window was commissioned.

HORNBY. WIGRAM RNZAF BASE. THE CHAPEL OF ST MARK [THE EVANGELIST] [2 windows].

B188. North sanctuary, 1 light [B188 and B189 are a pair].

The Archangel Michael, Patron Saint of the RAF, Defeating the Devil.

Commemoration: New Zealanders killed in the Battle of Britain in 1941 [information from the plaque inscription].

Note: The design of this window is influenced by the painting of *Saint Michael* of 1518, by Raphael (Louvre, Paris).

B189. South sanctuary, 1 light.

St Mark the Evangelist, Patron Saint of the RNZAF.

Commemoration: Members of the RNZAF who gave their lives in World War II
[information from the plaque inscription].

B188-B189:

Studio: Unsigned: [Miller Studios, Dunedin]. **Executant:** Roy Miller. **Designer:** Kenneth Bunton.

Date: Undated: [1966].

Size: 910mm x 500mm.

Donors: Past and present RNZAF servicemen and women, and relatives.

Documentation: Chaplain Stephen Carney, stated that the windows were dedicated by the chaplains C. Tremewan, C. Cooper and K. Cree with the chapel flags, and named the donors in a conversation with the author on 12 Jan. 1991. A plaque on the west wall records that the flags were dedicated on Sunday 14 Aug. 1966.

Preparatory material: The designs on one sheet, 184mm x 250mm, ink, pencil, tinted pencil on cartridge paper. Inscribed: R.N.Z.A.F. STATION CHAPEL WIGRAM / 26 MILL LANE / SEVENOAKS / KENT / ENGLAND / Kenneth G Bunton / 66 AMGP / MILLER STUDIOS DUNEDIN SCALE 1"=1'. Collection: MSA, DUHO.

The cartoons: 940mm x 535mm, ink on cartridge paper. Inscribed on the reverse in a later hand: K.G.B. / 'ST. MARK. ' WIGRAM CHAPEL / CHCH. 990mm x 530mm, ink on cartridge paper. Inscribed on the reverse in a later hand: K.G.B. / 'ST. MICHAEL BINDING / DEVIL' / WIGRAM CHAPEL. / CHCH. Collection: MSA, DUHO.

ILAM. THE CHRISTCHURCH COLLEGE OF EDUCATION, Dovedale Avenue [2 windows].

B190. The Jack Mann Auditorium, west wall, 3 lights.

Peace, Chivalry and Justice.

Size: 1800mm x 1730mm.

B191. The Henry Field Library, porch, 3 lights.

Coat of Arms of the College.

Studio: SMITH & SMITH LTD CHCH [signed LL, base left].

Designer: [Attributed to Frederick Mash]. **Executant:** [Attributed to Frederick Mash].

Size: 1100mm x 1650mm.

B190-B191:

Date: Undated: [c. 1926-27].

Commemoration: College fellows who served in World War I [*information from the plaque inscription for B190*].

Donors: Former students of the college [*information from the plaque inscription for B190*].

Note: B191 was a predella to B190 in its original setting in the wall of the landing of the Teachers Training College in Peterborough Street. According to office staff the window was relocated in 1979. The tracery was left in place at the former site in Peterborough Street.

Documentation: The *Press* reported on the unveiling on Tuesday 17 May 1927 by Lieut.-Col. Charters [(18 May 1927), p.8]. The window is described and a list of subscribers is appended in the *Recorder* 17 (1927), pp.33 & 35-41. A photograph of the window is reproduced [*ibid.*, p.34].

Literature: A photograph of the window is reproduced in an article on it by Fiona Ciaran in the *Press* (26 Nov. 1982), p.18.

Note: The attribution to Frederick Mash is made on stylistic grounds. The treatment of B191 can be compared to that of B30-B33 which are heraldic. B190 can be compared with the treatment of C14 which is signed.

LYTTELTON. THE ANGLICAN CHURCH OF THE MOST HOLY TRINITY, Winchester Street [4 windows including A50-A52].

B192. West end gable, 3 lights.

The Parable of the Good Samaritan.

Studio: Cox, Buckley & Co / London [*signed LL, below the reclining figure, scratched out of paint*]. **Designer:** Unknown. **Executant:** Unknown.

Date: 1885. [*Dated at the end of the signature*].

Size: 2680mm x 1460mm.

Commemoration: Dr William Donald, died on [] June 1884 [*information from the broken window inscription*]. He died on 30 June, aged 67 [CHT Lyttelton Anglican, 367]. Donald was a physician and held many public offices in Lyttelton.

Donor: Public subscription.

Documentation: NZCN records that funds were being raised for a stained glass window [13, no. 8 (Aug. 1884), p.153]. On 23 May 1885 the vestry `Chairman was empowered to send Home an order for Memorial Window [*sic*]...accompanied with a draft of £75 to cover cost of the same' [VMB, p.96]. According to the BR I a faculty was granted on 18 July 1885 and the crest in the window base is described as that of the deceased with Masonic emblems [p.355].

Note: The position of the signature suggests that the window was in stock and the quarries and details above and below the central figure panels were made to order. The central scenes appear to be `inserted'.

MAIREHAU. THE ROMAN CATHOLIC CHURCH OF OUR LADY OF FATIMA, Innes Road [2 windows].

B193. South nave, 1 light.

The Baptism of Christ.

Studio: [Bradley Bros, Christchurch] *[signed: L.G TAYLOR / fecit base right]*.
Designer: Leslie Taylor. **Executant:** Leslie Taylor.

Date: 1952 *[dated at the end of the signature]*.

Size: 1780mm x 450mm.

Commemoration: Margaret Curtin *[information from the window inscription]*.

Donor: Unknown.

B194. South nave, 1 light.

Our Lady of Fatima.

Studio: Unsigned: [Bradley Bros, Christchurch]. **Designer:** Leslie Taylor.
Executant: Leslie Taylor.

Date: Undated: [1952].

Size: 1780mm x 450mm.

Commemoration: Thomas Cahill *[information from the window inscription]*.

Donor: Unknown.

Note: These windows were in the west end of the first church of Our Lady of Fatima. Leslie Taylor identified this as the first window which he designed and executed, in a conversation with the author, on 12 June 1982.

MERIVALE. THE ANGLICAN CHURCH OF ST MARY [BV], Church Lane [19 windows including A53-A59].

B195. South transept, Lady Chapel, 2 lights, tracery.

The Resurrection (predella) The Road to Emmaus / The Risen Christ's First Appearance (to St Mary Magdalene).

Studio: Designed / Walter Camm / Executed BY / Florence Robert & / Walter Camm for / Thomas William Camm / Smethwick Eng *[signed RL, centre base]*

Date: Undated: [c. 1947].

Size: 3400mm x 1200mm.

Commemoration: Helen F. Gibson, founder and principal of Rangi Ruru Girls' School (14 July 1868 - 24 July 1938) *[information from the window inscription]*.

Donors: Her staffs *[sic]* and pupils 1889-1946 *[information from the window inscription]*.

Documentation: On 18 Nov. 1938 Camm Studio provided Archd. A.K. Warren with a very detailed description of the iconography for this window which was to design 14394 and would cost £425 [DC Faculties]. Presumably Warren had been asked by the Rangi Ruru Old Girls' Association to look into the matter because the

BR II records that a faculty was granted on 9 July 1940 for a window described as a gift of that association [p.476].

Possibly because of the lapse of time another faculty application was made by Revd C. Mountfort on 10 July 1948. This records the proposed inscription which includes 'staff' and not 'staffs' as shown on the window [DC Faculties]. A second faculty was granted on 12 Aug. 1948 [BR II, p.530]. According to the *Rangi-Ruru School Magazine* the window was unveiled on Sunday 15 Aug. 1948, by M.E. Lyons president of the Rangi-Ruru Old Girls' Association [30 (Sept. 1948), pp.37-40]. This item also includes a copy of the address by Archd. Warren and notes that delivery 'was delayed for many years by the war' however the latter date in the donor inscription suggests that execution was delayed also.

Literature: The dedication is recorded in *Belcher 1964*, pp. 88-89.

Note: The design for this window was probably that exhibited in 1949 at the Royal Academy [RAE I, p.263]. However it is described as a design for a four-light transept window in this church.

No Rangi-Ruru Old Girls' Association correspondence from this period remains according to Judith Parkes, the group's secretary who informed the author of this on 21 Aug. 1991.

B196. South transept, Lady Chapel, 2 lights, tracery.

The Crucified Christ Mourned by St Mary BV, St Mary Magdalene and St John the Evangelist (predella) *The Agony in the Garden of Gethsemane / Christ Comforted by St Veronica*.

Studio: Designed & Executed / by / Walter Camm for / Thomas William Camm / The Studio / Smethwick / England [*signed RL, base, scratched in the glass*].

Date: Undated: [c. 1958-59].

Size: 3400mm x 1200mm.

Commemoration: Robert E. and Malvina M. McDougall and Claude and Emma M. Ferrier [*information from the window inscription*]. Robert McDougall donated the money for the Christchurch City art gallery.

Donors: Jack and Marjorie Ferrier, their children [*information from the window inscription*].

Documentation: On 29 March 1957 Bp Warren wrote to T.W. Camm on behalf of the donors seeking a suitable subject for a window [DC Faculties]. Walter Camm forwarded to Warren on 8 April 1957 a full description of the iconography [DC Faculties]. On the same date the studio notified John Cottrell, vestry secretary, that the window would cost 900 guineas and was 'design 14395' [DC Faculties]. A faculty application for this window was made by Revd E.A. Gowing to Bp Warren on 11 July 1957 [DC Faculties] and a faculty was granted on 19 Aug. 1957 [BR III, p.70]. On 28 Nov. 1957 Cottrell inquired of Warren as to whether it would be possible to include Malvina McDougall's name in the window although she was still living [DC Faculties]. A note on the additional names is recorded in the BR III [(6 Feb. 1958), p.78]. The vestry was informed on 24 Aug. 1959 that the window had been shipped and was due to arrive in Sept. 1959 [VMB, p.249]. According to the *Press* the dedication took place on Sunday 1 Nov. 1959 by Archd. E. Gowing and a photograph of the window is reproduced [(3 Nov. 1959), p.7].

B197. South-west transept, Lady Chapel, 1 light.

St Ann Teaching St Mary BV as a Child.

Studio: T.W. CAMM / The Studio / Smethwick / England [*signed base right, scratched in the glass*]. **Designer:** Walter Camm. **Executant:** Walter Camm.

Date: Undated: [1960-61].

Size: 1620mm x 450mm.

Commemoration: John J. Weathered (1857-1935), and Sarah G. Weathered (1863-1960) [*information from the window inscription*].

Donor: Mary Weathered, their daughter.

Documentation: On 3 Feb. 1960 John Cottrell, vestry secretary, furnished Bp Warren with a detailed description of the design which also records the donor [DC Faculties]. According to the VMB drawings had been submitted to Warren [(17 Feb. 1960), p.257]. A faculty application was made on 21 March 1960 by Archd. E. Gowing to Bp Warren [DC Faculties] and a faculty was granted on 23 Feb. 1961 [BR III, p.129].

Note: The designer and executant must have been Walter Camm because he was the only member of the Camm family alive then.

B198. South nave, 1 light.

St Andrew the Apostle (predella) St Andrew Bringing the Boy with the Loaves and Fishes to Christ.

Studio: Chapel Studio [*rebus left border base, a chapel facade*]. **Designer:** Alfred Fisher. **Executant:** Alfred Fisher.

Date: 1974 [below the rebus].

Size: 2740mm x 520mm.

Commemoration: Geoffrey Hamilton (died in 1966) and Marion Hamilton, his widow (died in 1971) [*information from the window inscription*].

Donor: Their family [*information from the window inscription*].

Documentation: On 19 Oct. 1972 it was announced to the vestry that the Hamilton family wished to give a window [VMB (unpaginated)]. The design was shown to the vestry on 17 May 1973 and it was reported that the window would cost \$485 [VMB]. A faculty was granted on 7 June 1973 [BR III, p.303].

B199. South nave, 1 light.

Hope.

Studio: A.L. Moore del' et Pinxit. / S. Augustine House / 89 Southampton Row / London. W.C. / ENGLAND. [*Signed base right*]. **Designer:** Alfred Moore. **Executant:** Alfred Moore.

Date: Undated: [c. 1907].

Size: 2410mm x 570mm.

Commemoration: Georgina C. Helmore, died on 12 June 1905 [*information from the window inscription*].

Donor: J.C. Helmore, her widower. **Note:** Joseph C. Helmore was a solicitor and died on 26 Dec. 1920, aged 89 [MDCB H416].

Documentation: According to the VMB the drawing submitted by Mr Helmore to the vestry had been accepted [(29 April 1907), p.98]. The BR II records the donor and that a faculty was granted on 1 Nov. 1907 [p.213]. On Advent Sunday in Dec. 1907 Bp Julius dedicated the window in the east wall of the north transept (of the first church) [NZCN, 38, no. 1 (Jan. 1908), p.15].

Note: The design of this window may have been influenced by Burne-Jones's painting *Hesperus, the Evening Star* of 1870 (private collection, England), or Noel Paton's *De Profundis* of 1890-93 (location unknown).

B200. South baptistry, 1 light [B200-B202 are a set].

St Ann Teaching St Mary BV as a Child.

Studio: James Powell & Sons (Whitefriars), Wealdstone, Middlesex [*rebus base right, a white friar in a black rectangle, 45mm x 20mm*]. **Designer:** [Attributed to E. Liddall Armitage]. **Executant:** Unknown.

Date: 1949 [*above the figure*].

Size: 1220mm x 450mm.

B201. West baptistry, 3 lights.

Christ and the Children.

Studio: James Powell & Sons (Whitefriars), Wealdstone, Middlesex [*rebus RL, base right, a white friar in a black rectangle, 50mm x 18mm*]. **Designer:** [Attributed to E. Liddall Armitage]. **Executant:** Unknown.

Date: 1949 [*above the figure*].

Size: 1240mm x 1590mm.

B202. North baptistry, 3 lights.

The Christ-Child Blessing.

Studio: Unsigned: [James Powell & Sons (Whitefriars), Wealdstone, Middlesex]. **Designer:** [Attributed to E. Liddall Armitage]. **Executant:** Unknown.

Date: Undated: [1949].

Size: 660mm x 740mm.

B200-B202:

Commemoration: Judith D. Firth (born 21 June 1918 - died at Tarawa, Gilbert Islands, on 5 Jan. 1947) [*information from the window inscription*]. She worked there as a private tutor and died as a result of an accident.

Donor: A.K. Firth [and M.K. Firth?]. **Note:** Archibald and M.K. Firth were her parents.

Documentation: Permission was granted by the vestry on 1 Sept. 1947 to Mr Firth who wished to give three windows 'provided that they were ordered from Mr Powell' [VMB, p.40]. A faculty was granted on 17 June 1948 for the windows [BR II, p.528].

According to the JP&SW Window Glass Order Book these windows were ordered by W.G. Douglas & Son, Auckland, Powell's agent, for A.K. Firth. The country, locality, church, subject, inscriptions and size are recorded. The cost was £65 for B200, £200 for B201 and £40 for B202 [AAD (1/30-1977) (4 June 1948), pp.52-53, order 9195].

Information about Judith Firth and her parents is noted in the *Press* (6 Jan. 1947), p.1 and *ibid.* (8 Jan. 1947), p.2.

Note: The attribution to E. Liddall Armitage is made on stylistic grounds. He worked as a designer for Powell's at this point and was renowned for intricate, jewel-like designs. Illustrations of some of these are reproduced in *Armitage*.

B203. West end gable, 3 lights.

Faith, Charity and Hope.

Studio: Lavers / & / Westlake / London [*signed RL, base right*]. **Designer:** Unknown. **Executant:** Unknown.

Date: [1906?] [*dated at the end of the signature*]. **Note:** The date is not clear by binocular due to the height of the window.

Size: Approx. 3100mm x 2400mm.

Commemoration: William and Alice Lane [*information from the window inscription*]. He was a miller and died on 3 Feb. 1903, aged 75. She died on 12 Aug. 1904, aged 70 [MDCB L52].

Donor: Their family.

Documentation: The BR II records that a faculty was granted on 4 April 1906 and that the 'rose' window was relocated to make way for this window [p.198]. The dedication on Sunday 28 Oct. 1906 by Bp Julius and Canon Knowles is reported in the *Press* (29 Oct. 1906), p.6. *NZCN* records the dedication and the donors [37, no. 1 (Jan. 1907), p.15]. **Note:** See B121

Note: This window was relocated from the first church.

B204. North nave, 1 light.

St Cecilia (predella) A Garland Being Given to Valerian, her Husband.

Studio: James Powell & Sons (Whitefriars), Wealdstone, Middlesex [*rebus base right, a white friar in a black rectangle, 25mm x 10mm*]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1930].

Size: 2740mm x 520mm.

Commemoration: Marianne B. Firth of Sheffield, England (1852-1919) [*information from the window inscription*].

Donor: Archibald K. Firth. **Note:** He was possibly her son.

Documentation: The JP&SW Window Glass Order Book records that this window was ordered by Archibald K. Firth. The country, locality, church, subject, inscriptions and size are recorded with a basic drawing of the shape of the light with figure and canopy. The cost was £120. Freight cost £2 4s. 9d. and insurance cost 19s. [AAD (1/26-1977) (26 April 1930), p.380, order 7491].

According to the VMB this window was to be installed during the second week of Oct. 1930 [(2 Oct. 1930), p.98]. A faculty application was made on 9 Oct. 1930 by Revd P.B. Haggitt to the Vicar General which also records that the window was to be dedicated on the next Sunday [DC Merivale]. A faculty was granted on 10 Oct. 1930 [BR II, p.406].

B205. North nave, 1 light.

St Luke the Evangelist (predella) The Good Samaritan Helping a Man.

Studio: James Powell & Sons (Whitefriars), Wealdstone, Middlesex [*rebus base right, a basic outline of a friar with a clear, uncoloured glass centre, 25mm x 8mm*]. **Designer:** Alfred Fisher. **Executant:** Unknown.

Date: Undated: [c. 1971].

Size: 2740mm x 520mm.

Commemoration: Marjorie R. Ferrier [*information from the window inscription*].

Donors: Her widower and family in 1971 [*information from the window inscription*]. According to parishioners her widow was Jack Ferrier.

Documentation: The Whitefriars design was shown to the vestry on 18 June 1970 and it was suggested that in the bottom panel *The Good Samaritan* should be substituted for the panel depicting *The Ascension* [VMB]. A faculty was granted on 21 Oct. 1970 [BR III, p.269]. The window was in place by 15 July 1971 [VMB] and was to be dedicated on Sunday 7 Nov. 1971 [*St Mary's Merivale*, 27, no. 1 (Oct. 1971) unpaginated].

According to the JP&SW Window Glass Order Book this window was ordered by W.G. Douglas & Son, Auckland, Powell's agent. The country, locality, church, subject, designer and inscriptions are recorded. The cost was £425 [AAD (1/32-1977) (15 March 1971), p.86, order 711].

B206. North transept, 2 lights, tracery.

The Holy Family in the Carpenter's Workshop / The Whole Armour of God.

Studio: Designed and Executed by / Florence, Robert, & / Walter Camm, / for / Thomas William / Camm / The Studio / Smethwick / Eng [*signed RL, centre base*].

Date: Undated: [c. 1938-39].

Size: 3400mm x 1200mm.

Commemoration: Walcot Wood (1864-1934) and his widow Amy L. Wood (1870-1937) [*information from the window inscription*].

Note: He was a merchant [*Press* (17 Sept. 1934), p.12. She was a benefactress [*Press* (19 April 1937), p.2].

Donors: Their children, Mrs Hamilton, Walcott B. Wood and Ivan D. Wood.

Documentation: The Camm Studio Consignment Book records on 27 June 1939 that one case of stained glass for Ivan D. Wood was sent [Smethwick Library, 2550, p.677]. A faculty was granted on 14 Aug. 1939 [BR II, p.468]. According to the *Press* which records the donors the window was dedicated on Sunday 17 Sept. 1939 by the vicar, Archd. A. Warren [(18 Sept. 1939), p.2].

MERIVALE. THE METHODIST CHURCH OF ST ALBAN [THE MARTYR], Papanui Road [4 windows].

B207. North-east sanctuary, 1 light [B207-B209 are a set].

Grisaille.

Studio: Unsigned: [Attributed to Lavers, Barraud & Westlake, London].
Designer: Unknown. **Executant:** Unknown.

Date: Undated: [1875].

Size: 2530mm x 500mm.

Documentation: See B208.

Note: The attribution to Lavers, Barraud & Westlake is made on stylistic grounds. This window is identical to B209.

B208. East sanctuary, 2 lights.

Christ Raising Jairus's Daughter / Christ and the Children.

Studio: LAVERS / BARRAUD / & / WESTLAKE / LONDON [*signed RL, base right*]. **Designer:** Unknown. **Executant:** Unknown.

Date: 1875 [*dated at the end of the signature*].

Size: 2530mm x 1360mm.

Commemoration: J.J. Peacock, died in 1868 [*information from the window inscription*]. John Peacock owned vessels and had financial interests in Lyttelton port [MDCB P233].

Donors: The Hon. J.T. Peacock, C.W. Turner and F.J. Garrick. **Note:** Peacock was the commemorated's son. See B210. Charles Turner opened a branch of the Bank of New South Wales in Christchurch and had been in business with J.T. Peacock. He died on 25 Oct. 1906, aged 72 [MDCB T446]. Francis Garrick had married a daughter of J.J. Peacock [MDCB G62]. See A59.

Documentation: The trust was informed on 29 March 1876 that 'four stained glass windows were placed in the chancel by three members of the Congregation' who are recorded [TMB (unpaginated)]. **Note:** This set was in the first church located in St Albans Lane.

B209. South-east sanctuary, 1 light.

Grisaille.

Studio: LAVERS / BARRAUD / & / WESTLAKE / LONDON [*signed base right*]. **Designer:** Unknown. **Executant:** Unknown.

Date: 1875 [*dated at the end of the signature*].

Size: 2530mm x 500mm.

Note: See B207.

B210. North transept gable, 1 light.

St Luke the Evangelist.

Studio: Unsigned: Unknown.

Date: Undated: [post 1910].

Size: 3300mm x 600mm.

Commemoration: The Hon. J.T. Peacock, who died on 20 Oct. 1905 aged 77 [*information from the window inscription*]. John T. Peacock owned a wharf in Lyttelton and was an MP for Lyttelton in 1868 and 1871 [MDCB P234].

Donor: Mrs Peacock, his widow. **Note:** Jane Peacock was his second wife [MDCB P234].

Documentation: On 30 March 1910 the donor was given permission to place a window [TMB (unpaginated)].

Note: This window was formerly in the south transept gable and transferred in the early 1980s.

MERIVALE. THE CHURCH OF ST ANDREW [THE APOSTLE], AT RANGI-RURU [SCHOOL], Merivale Lane [1 window].

B211. North porch, 2 lights.

Christ Teaching.

Studio: Unsigned: **Designer:** [Attributed to John Brock]. **Executant:** [Attributed to John Brock].

Date: Undated: [post 1918].

Size: 13509mm x 910mm.

Commemoration: Frank Chilton [*information from the window inscription*]. He was killed in World War I [*information from the plaque inscription*] and had been a medical student [MDCB C276].

Donor: Unknown. **Note:** This window may have been given by Dr Charles and Elizabeth Chilton his parents [MDCB C276].

Note: The attribution to John Brock is made on stylistic grounds. This window can be compared with B58. The painting style and choice of glass colours are typical of Brock's work.

MERIVALE. ST GEORGE'S HOSPITAL CHAPEL, Heaton Street [1 window].

B212. East sanctuary, 1 light.

The Trinity.

Studio: Unsigned: [Miller Studios, Dunedin]. **Designer:** Doris Tutill [*framed description in the chapel*]. **Executant:** Paul Hutchins.

Date: Undated: [1984].

Size: 1690mm x 930mm.

Commemoration: Philip N. Wright Chaplain 1975-81 and St George's other Chaplains [*information from the window inscription and framed description*].

Donor: Arthur W. Garrett [*framed description*]. He was an American lawyer and publisher. He was a friend of Philip N. Wright and died on 24 July 1988.

Documentation: On 10 Jan. 1984 Doris Tutill informed Paul Hutchins that she was sending the design and explained the symbolism; 'the three circular motifs are representative of the Trinity, with rays of healing love beaming down upon the strife and turmoil' [MSC]. On 24 Jan. 1984 Paul Hutchins informed Mr Garrett that he had received the design and that the window would cost \$2450 [MSC]. A photograph is reproduced in the *Press* of Doris Tutill and Matron Pat Moore by the window which had been dedicated by Bp Goodall [(11 April 1984), p.2]. Revd Doris Tutill gave details about the donor in a conversation with the author on 6 May 1991.

OAKLANDS. THE ROMAN CATHOLIC CHAPEL OF THE ST JOHN OF GOD HOSPITAL, Nash Road [39 windows].

Note: Documentation for B213-B251 is found under B251.

B213. North-east sanctuary, 1 light.

St Patrick of Ireland.

Studio: Unsigned: [F.X. Zettler, Munich]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [post 1910].

Size: Approx. 1750mm x 540mm

Commemoration: Patrick Grealy [*information from the window inscription*].

Donor: Unknown.

B214. North-east sanctuary, 1 light.

St. Brigid of Ireland.

Studio: Unsigned: [F.X. Zettler, Munich]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [post 1910].

Size: Approx. 1750mm x 540mm

Commemoration: Bridget Tubbs [*information from the window inscription*].

Donor: Unknown.

B215. North-east sanctuary, 1 light.

St Mark the Evangelist.

Studio: Unsigned: [F.X. Zettler, Munich]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [post 1910].
Size: Approx. 1750mm x 540mm
Commemoration: Unknown.
Donor: Unknown.

B216. North-east sanctuary, 1 light.

St. Matthew the Evangelist.

Studio: Unsigned: [F.X. Zettler, Munich]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [post 1910].
Size: Approx. 1750mm x 540mm
Commemoration: Unknown.
Donor: Unknown.

B217. East sanctuary, 1 light.

St John the Baptist.

Studio: Unsigned: [F.X. Zettler, Munich]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [post 1910].
Size: Approx. 1750mm x 540mm
Commemoration: Unknown.
Donor: Sir George Clifford [*information from the window inscription*]. Sir George was the second Baronet and managed the family properties in New Zealand. He died in 1930 [MDCB C285].

B218. East sanctuary, 1 light.

St Mary BV (Our Lady Help of Christians) and the Christ-Child in Majesty.

Studio: Unsigned: [F.X. Zettler, Munich]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [post 1910].
Size: Approx. 1750mm x 540mm
Commemoration: Unknown.
Donor: Thomas Quealy [*information from the window inscription*].

Note: The depiction of St Mary and the Christ-Child is after the painting of *Our Lady Help of Christians* (date unknown) by Tommaso Di Lorenzo (1841-1922). It hangs in St. John Bosco's Basilica, Turin.

B219. East sanctuary, 1 light.

The Good Shepherd.

Studio: Unsigned: [F.X. Zettler, Munich]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [post 1910].

Size: Approx. 1750mm x 540mm

Commemoration: Hugh Cahill *[information from the window inscription]*.

Donor: Unknown.

B220. East sanctuary, 1 light.

St Joseph.

Studio: Unsigned: [F.X. Zettler, Munich]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [post 1910].

Size: Approx. 1750mm x 540mm

Commemoration: Johanna Halpin *[information from the window inscription]*.

Donor: Unknown.

B221. East sanctuary, 1 light.

St Peter the Apostle.

Studio: Unsigned: [F.X. Zettler, Munich]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [post 1911].

Size: Approx. 1750mm x 540mm

Commemoration: Revd L.M. Ginaty SM *[information from the window inscription]*. Lawrence Ginaty died on 7 June 1911. An Irish priest, he was the founder and chaplain of the first community at this location [*Marist*, p.180]. He is buried in this chapel.

Donor: Unknown.

B222. South-east sanctuary, 1 light.

St Luke the Evangelist.

Studio: Unsigned: [F.X. Zettler, Munich]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [post 1910].

Size: Approx. 1750mm x 540mm

Commemoration: Unknown.

Donor: Unknown.

B223. South-east sanctuary, 1 light.

St John the Evangelist.

Studio: [F.X. Zettler, Munich] [*signed: THE CATHOLIC ART GALLERY / H CREDGINGTON MELBOURNE base right, in a scroll*]. [*Signed: F.X. ZETTLER MUNICH base left, in a scroll around a red shield depicting a white bear climbing a branch*].

Designer: [Attributed to Anton Bernreiter]. **Executant:** Unknown.

Date: Undated: [post 1910].

Size: Approx. 1750mm x 540mm

Commemoration: Unknown.

Donor: Jeremiah Connolly [*information from the window inscription*]. He was the MP for Mid-Canterbury 1931-35 and died on 2 Oct. 1935 [Wood, G., p.103].

Note: See also B230 and B268.

B224. South-east sanctuary, 1 light.

St Augustine of Hippo.

Studio: Unsigned: [F.X. Zettler, Munich]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [post 1910].

Size: Approx. 1750mm x 540mm

Commemoration: Unknown.

Donor: Unknown.

B225. South-east sanctuary, 1 light.

St Monica.

Studio: Unsigned: [F.X. Zettler, Munich]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [post 1910].

Size: Approx. 1750mm x 540mm

Commemoration: Unknown.

Donor: Unknown.

B226. South-east transept, The Blessed Sacrament Chapel, 1 light, tracery.

The Immaculate Heart of St Mary BV.

Studio: [F.X. Zettler, Munich] [*signed: THE CATHOLIC / ART GALLERY / MELBOURNE base right, scratched out of paint, in a scroll*]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [post 1910].

Size: 3000mm approx. x 560mm.

Commemoration: Matthew Fennessy [*information from the window inscription*].

Donor: Unknown.

B227. South-east transept, 2 lights, tracery.

The Coronation of St Mary BV by Christ.

Studio: [F.X. Zettler, Munich] *[signed: THE CATHOLIC ART / GALLERY H. CREDGINGTON / MELBOURNE base left, scratched out of paint]. [Signed: MADE by / FX ZETTLER / MUNICH GERMANY base right, scratched out of paint].* **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [post 1910].

Size: Approx. 3000mm x 1280mm.

Commemoration: Unknown.

Donor: Unknown.

B228. South-east transept, 2 lights, tracery.

The Assumption of St Mary BV.

Studio: Unsigned: [F.X. Zettler, Munich]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [post 1910].

Size: 3000mm approx. x 1300mm.

Commemoration: Unknown.

Donor: Unknown.

B229. South transept, 3 lights.

The Holy Family Outside the Carpenter's Workshop.

Studio: Unsigned: [F.X. Zettler, Munich]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [post 1910].

Size: Approx. 1000mm x 1460mm.

Commemoration: Unknown.

Donor: Unknown.

B230. South transept gable, 5 lights, tracery.

The Crucified Christ Mourned by St Mary BV, St Mary Magdalene and St John the Evangelist.

Studio: [F.X. Zettler, Munich] *[signed: THE CATHOLIC / ART GALLERY / H. CREDGING= / TON MEL= / BOURNE LL, base right, scratched out of paint, in a shield].* **Note:** There is a red shield depicting a white bear climbing a branch *[LL, base left].*

Designer: [Attributed to Anton Bernreiter]. **Executant:** Unknown.

Date: Undated: [post 1910].

Size: Approx. 5000mm x 3700mm.

Commemoration: Unknown.

Donor: Unknown.

Note: The attribution to Anton Bernreiter is made on the ground that his bear rebus was identified by Dr Elgin van Treek-Vaassen of Munich in a letter to Fiona Ciaran of 10 March 1992. This rebus is depicted also in **B223**.

The treatment of the central figures may have been influenced by *The Crucifixion (Capuchins)*, by Guido Reni of 1617-18 (Pinacoteca Nazionale, Bologna). Similar central figures are depicted in **C3** and **C239** also by Zettler.

B231. South transept, 3 lights.

The Guardian Angel Protecting Children.

Studio: Unsigned: [F.X. Zettler, Munich]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [post 1910].

Size: Approx. 1000mm x 1460mm.

Commemoration: Unknown.

Donor: Unknown.

B232. South-west transept, 2 lights, tracery.

Pentecost.

Studio: Unsigned: [F.X. Zettler, Munich]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [post 1910].

Size: Approx. 3000mm x 1300mm.

Commemoration: Unknown.

Donor: Unknown.

B233. South-west transept, 2 lights, tracery.

The Ascension.

Studio: Unsigned: [F.X. Zettler, Munich]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [post 1910].

Size: Approx. 3000mm x 1300mm.

Commemoration: Unknown.

Donor: Unknown.

B234. South-west transept, 2 lights, tracery.

The Resurrection.

Studio: [F.X. Zettler, Munich] *[signed: THE CATHOLIC ART / GALLERY H. CREDGINGTON / MELBOURNE LL, base left, scratched out of paint]* *[Signed: MADE by FX ZETTLER / MUNICH GERMANY RL, base right, scratched out of paint]*. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [post 1910].
Size: Approx. 3000mm x 1300mm.
Commemoration: Unknown.
Donor: Eileen [G?]ribbon *[information from the window inscription]*.

B235. South nave, 2 lights, tracery.

The Christ-Child Teaching in the Temple.

Studio: Unsigned: [F.X. Zettler, Munich]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [post 1910].
Size: Approx. 3000mm x 1300mm.
Commemoration: The Sisters of the Good Shepherd *[information from the window inscription]*.
Donor: Unknown.

B236. South nave, 2 lights, tracery

The Presentation of the Christ-Child in the Temple.

Studio: Unsigned: [F.X. Zettler, Munich]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [post 1910].
Size: Approx. 3000mm x 1300mm.
Commemoration: Unknown.
Donor: Unknown.

B237. South nave, 2 lights, tracery

The Adoration of the Christ-Child by the Shepherds.

Studio: [F.X. Zettler, Munich] *[signed: THE CATHOLIC / ART GALLERY / H. CREDGING= / TON MEL= / BOURNE RL, base right, scratched out of paint, in a shield]*. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [post 1910].
Size: Approx. 3000mm x 1300mm.
Commemoration: Unknown.
Donor: Unknown.

B238. West end gable, 5 lights, tracery.

The Transfiguration.

Studio: [F.X. Zettler, Munich] *[signed: MADE by / F.X. ZETTLER / MUNICH / GERMANY LL, base left, scratched out of paint, in a shield]* *[Signed: THE CATHOLIC / ART GALLERY / H. CREDGING= / TON MEL= / BOURNE RL, base right, scratched out of paint, in a shield]*. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [post 1910].
Size: Approx. 5500mm x 3700mm.
Commemoration: Unknown.
Donor: Unknown.

B239. North nave, 2 lights, tracery.

The Visitation.

Studio: Unsigned: [F.X. Zettler, Munich]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [post 1910].
Size: Approx. 3000mm x 1300mm.
Commemoration: Unknown.
Donor: Unknown.

B240. North nave, 2 lights, tracery.

The Annunciation.

Studio: Unsigned: [F.X. Zettler, Munich]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [post 1910].
Size: Approx. 3000mm x 1300mm.
Commemoration: Unknown.
Donors: James Kennedy and family [*information from the window inscription*].

B241. North-west transept, 2 lights, tracery.

Christ Carrying the Cross.

Studio: Unsigned: [F.X. Zettler, Munich]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [post 1910].
Size: Approx. 3000mm x 1300mm.
Commemoration: Unknown.
Donor: Unknown.

B242. North-west transept, 2 lights, tracery.

The Crucified Christ Mourned by St Mary BV, St Mary Magdalene and St John the Evangelist.

Studio: Unsigned: [F.X. Zettler, Munich]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [post 1910].
Size: Approx. 3000mm x 1300mm.
Commemoration: Unknown.

Donor: Unknown.

B243. North-west transept, 2 lights, tracery.

The Risen Christ's First Appearance (to St Mary Magdalene).

Studio: Unsigned: [F.X. Zettler, Munich]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [post 1910].

Size: Approx. 3000mm x 1300mm.

Commemoration: Unknown.

Donor: Unknown.

B244. North transept, 3 lights.

St Teresa of Lisieux, St Joan of Arc and St Agnes.

Studio: MADE by / F.X. ZETTLER [signed CL, base left, scratched out of paint]. [Signed: THE / CATHOLIC / ART / GALLERY / MELBOURNE CL, base right, scratched out of paint].

Designer: Unknown. **Executant:** Unknown.

Date: Undated: [post 1925].

Size: Approx. 1000mm x 1440mm.

Commemoration: Unknown.

Donor: Unknown.

Note: The depiction of *St Teresa* is after the portrait drawn by her sister, Celine, in 1912. Teresa was canonised in 1925.

B245. North transept gable, 5 lights, tracery.

Christ and the Children.

Studio: Unsigned: [F.X. Zettler, Munich]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [post 1910].

Size: Approx. 5000mm x 3700mm.

Commemoration: Unknown.

Donor: Unknown.

Literature: A photograph of this window is reproduced in a promotional brochure from The Catholic Art Gallery, Melbourne, with the observation that 'The windows we have placed in this Chapel should be seen by all lovers of Stained Glass. They are a wonderful display of the Art of Glass painting' [*Catholic Art Gallery* (unpaginated)].

B246. North cloister, trefoil.

St Veronica's Cloth.

Studio: Unsigned: [F.X. Zettler, Munich].
Designer: Unknown. **Executant:** Unknown.

Date: Undated: [post 1910].
Size: Approx. 600mm x 750mm.
Commemoration: Unknown.
Donor: Unknown.

Note: The depiction of Christ's face is probably after popular depictions of the image on the Shroud of Turin.

B247. North transept, 3 lights.

The Immaculate Hearts of St Mary BV and the Christ-Child with St Euphrasia Pelletier and St John Eudes.

Studio: Unsigned: [F.X. Zettler, Munich].
Designer: Unknown. **Executant:** Unknown.

Date: Undated: [post 1910].
Size: Approx. 1000mm x 1400mm.
Commemoration: Unknown.
Donor: Unknown.

Note: Mary Euphrasia Pelletier was the foundress of the Good Shepherd Sisters [notice in the chapel].

B248. North-east transept, 2 lights, tracery.

The Agony in the Garden of Gethsemane.

Studio: Unsigned: [F.X. Zettler, Munich].
Designer: Unknown. **Executant:** Unknown.

Date: Undated: [post 1910].
Size: Approx. 3000mm x 1300mm.
Commemoration: Unknown.
Donor: Unknown.

B249. North-east transept, 2 lights, tracery.

The Scourging of Christ.

Studio: [F.X. Zettler, Munich] [*signed: THE CATHOLIC / ART / GALLERY / H. CRED= / GINGTON / MELBOURNE RL, base right, scratched out of paint*]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [post 1910].
Size: Approx. 3000mm x 1300mm.
Commemoration: Unknown.
Donor: Unknown.

Note: The design of this window is based on *The Flagellation of Christ*, of 1640-2 by Guido Reni (Pinacoteca Nazionale, Bologna).

B250. North-east transept, 2 lights, tracery.

The Mocking of Christ.

Studio: Unsigned: [F.X. Zettler, Munich].
Designer: Unknown. **Executant:** Unknown.

Date: Undated: [post 1910].
Size: Approx. 3000mm x 1300mm.
Commemoration: Unknown.
Donor: Unknown.

B251. North-east transept, Chapel of The Sacred Heart, 1 light, tracery.

The Sacred Heart of Christ.

Studio: Unsigned: [F.X. Zettler, Munich].
Designer: Unknown. **Executant:** Unknown.

Date: Undated: [post 1910].
Size: Approx. 3000mm x 560mm.
Commemoration: William and Mary Moore [*information from the window inscription*].
Donor: Unknown.

Documentation: All windows in this chapel are from the studio of F.X. Zettler, Munich and form an impressive group in their architectural setting. Built in 1910, this chapel was originally known as the Good Shepherd Chapel at Mount Magdala. A brochure for the building states that these windows were all purchased before World War I, hidden and then placed in 1926. However a list compiled by F.X. Zettler studios, dated March 1956, identifies 27 windows given in four groups at different periods before World War II: 15 windows, 2 large 5-light windows, 5 two-light windows, and 5 two light windows. A copy of this list was given by Jenny Zimmer, Chisholm Institute of Technology, Victoria, Australia, to Fiona Ciaran in 1984.

Black and white studio photographs of **B213, B214, B215, B216, B218, B219, B221, B222, B226, B251** are held in an album held by Mayer & Co., Munich who amalgamated businesses with Zettler & Co. in 1939. The base panels (which are separate from the figure panels) appear in a muddled order. All of the windows are identified as [order?] C37 for the Mount Magdala Chapel. Photographs of **B244, B229, B231** are also held in the album and identified as [order?] C51 for the Mount Magdala Chapel. The different order numbers strengthens the argument that these windows were ordered on different dates. A promotional brochure states that seven windows were executed between 1929-30 for this chapel [*Catholic Art Gallery* (unpaginated)].

In a letter of 3 April 1992- to Fiona Ciaran, Sister Angela O'Donoghue, archivist for the Good Shepherd Sisters in Abbotsford, Victoria, Australia, noted that she had searched what records her order holds relating to this chapel and found no trace of the ordering of the windows. The former Good Shepherd Sisters in Christchurch had been governed from Australia.

Note: The windows in this chapel which face east and south were damaged by hail in Jan. 1983. Discussion of the damage and the repairs is in the *Press* (21 Jan. 1983), p.3.

The only larger collection of Zettler windows in New Zealand is in the Roman Catholic Church of St Mary of the Angels in Boulcott Street, Wellington.

OPAWA. THE ANGLICAN CHURCH OF ST MARK [THE EVANGELIST],
Opawa Road [3 windows].

B252. East sanctuary, 3 lights, tracery.

St Mary Magdalene and Mary, the Mother of James Greeted by the Angel / The Resurrection / The Risen Christ's First Appearance (to St Mary Magdalene).

Studio: James Powell & Sons (Whitefriars), Wealdstone, Middlesex [*rebus RL, base right, a white friar approx. 35mm x 15mm*]. **Designer:** [Attributed to E. Liddall Armitage]. **Executant:** Unknown.

Date: Undated: [1953].

Size: 2570mm x 1570mm.

Commemoration: (LL) Archd. G.J. Cholmondeley (1834-1901) (RL) Georgiana Thomson (1846-1933) [*information from the window inscriptions*]. According to the inscription for the CL it was erected to replace the window destroyed in the church fire of 1949.

Donor: The parish ?

Documentation: On 27 March 1952 designs by British and New Zealand 'manufacturers' were considered by the vestry. Further discussion was to be held with the sub-committee, the bishop and an architect [VMB, p.3]. On 26 June 1952 the vicar, Revd Bernard O. Plumb, showed a number of designs from studios and it was resolved that a window of *The Resurrection* should be obtained. Plumb was to ask W.G. Douglas & Sons, Powell's agent, for sample designs and costs [VMB, p.17]. A faculty application was made on 2 March 1953 by Plumb to Bp Warren [DC Faculties]. On 24 March 1953 the design that had been approved by the sub-committee was shown to the vestry [VMB, p.41]. A photograph of this design was reproduced on the cover of *S. Mark's Parish Magazine*, 16, no. 2 (March 1954) (unpaginated). A faculty was granted on 15 April 1953 [BR III, p.21] and the faculty paper is deposited in the PR. On 23 Feb. 1954 it was reported that the window was being installed [VMB, p.79] and it was dedicated by Bp Warren on 28 Feb. 1954 [BR III, p.33].

The JP&SW Window Glass Order Book records that this window was ordered by W.G. Douglas & Son, Auckland, Powell's agent. The country, locality, church, subject, inscriptions and size are recorded. The cost was £475 and the window was shipped on 30 Oct. 1953 [AAD (1/30-1977) (8 April 1953), p.266, order 9488].

Note: The attribution to E. Liddall Armitage is made on stylistic grounds. He worked as a designer for Powell's at this point and was renowned for intricate, jewel-like designs. Illustrations of some of these are reproduced in *Armitage*.

The first Church of St Mark was burnt down on 3 Dec. 1949 and the east window was destroyed. See Vol. I, Chapter 11.

B253. South-west nave, 1 light.

Christ Welcoming all who Labour.

Studio: James Powell & Sons (Whitefriars), Wealdstone, Middlesex [*rebus to the right of Christ's feet, a white friar, 22mm x 9mm*]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1954].

Size: 910mm x 380mm.

Commemoration: Maude Clayton 1875-1951 [*information from the window inscription*].

Donors: Mr Clayton [her husband?] and son C. Clayton ?

Documentation: The vestry was informed on 5 May 1953 that Mr Clayton and his son wished to give a window [VMB, p.44]. On 22 Sept. 1953 the design was submitted and approved [VMB, pp.70-71]. A faculty application was made by Revd Bernard O. Plumb to Bp Warren on 30 Sept. 1953 [DC Faculties]. A faculty was granted on 15 Oct. 1953 [BR III, p.27] and the faculty paper is deposited in the PR. On 27 July 1954 it was reported that the window had arrived [VMB, p.109]. The window was to be dedicated on Sunday 19 Sept. 1954 [*S. Mark's Parish Magazine*, 16, no. 8 (Sept. 1954) (unpaginated)]. The *Press* records the donors and the dedication by Plumb [(22 Sept. 1954), p.7].

According to the JP&SW Window Glass Order Book this window was ordered by W.G. Douglas & Son, Auckland, Powell's agent. The country, locality, church, subject and size are recorded. The cost was £70. The window was shipped on 30 April 1954 [AAD (1/30-1977) (23 Oct. 1953), p.274, order 9513].

B254. North-west nave, 1 light.

St Mary BV and the Christ-Child.

Studio: James Powell & Sons (Whitefriars), Wealdstone, Middlesex [*rebus right base, a white friar, 35mm x 12mm*]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1955].

Size: 910mm x 380mm.

Commemoration: Non-commemorative.

Donors: A.C. and G.H. Wood in 1955 [*information from the window inscription*]. They are Aileen and Geoffrey Wood.

Documentation: A faculty was granted on 10 May 1955 [BR III, p.45] and the faculty paper is deposited in the PR.

According to the JP&SW Window Glass Order Book this window was ordered by W.G. Douglas & Son, Auckland, Powell's agent. The country, locality, church, subject, inscriptions and size are recorded. The cost was £70 [AAD (1/30-1977) (16 May 1955), p.394, order 9608].

PAPANUI. THE ANGLICAN CHURCH OF ST PAUL [THE APOSTLE], Harewood Road [1 window].

B255. East sanctuary, 3 lights, tracery.

St Paul the Apostle.

Studio: Unsigned: [Australian ?].

Date: Undated: [c. 1885].

Size: 4500mm x 1710mm.

Commemoration: Unknown.

Donor: W. Norman in 1885 [*information from the window inscription obscured by the reredos*]. William Norman died on 14 June 1891, aged 75 [MDCB N138].

Note: It is suggested, tentatively, that this window is Australian in origin. The execution shows none of the polish of British work of this era and it is too early to have been executed by a New Zealand studio.

PAPANUI. ST ANDREW'S COLLEGE MEMORIAL CHAPEL, Normans Road [2 windows].

B256. West end, 2 lights, tracery.

The Cross of St Andrew.

Studio: [Stewart Stained Glass Ltd, Christchurch] [*signed: STEWART RL, base left, acid-etched in the glass*]. **Designer:** Graham Stewart. **Executant:** Graham Stewart.

Date: [19]86 [*dated at the end of the signature*].

Size: 3700mm approx. x 1090mm.

Commemoration: Non-commemorative.

Donors: A.J. Murray [at the college] 1952-54 and his sons S.A. A.J. N.G. D.M. [at the college] 1967-84 [*information from the window inscription*]. They are Alec, Scott, Andrew, Nicholas and Dougall Murray.

Documentation: The window was dedicated on 2 Nov. 1986 [*Collegian* 67 (1986), p.25].

Note: Alec Murray gave details about this window in a conversation with the author on 22 April 1991. The crest of St Andrew's College is shown in the left base of the LL and the Murray crest in the right base of the RL.

B257. The Memorial Shrine, 2 lights, tracery.

The Archangel Michael and St George.

Studio: Unsigned: [James Powell & Sons (Whitefriars), Wealdstone, Middlesex]. **Designer:** A Powell's design modified by Margaret Munro. **Executant:** Unknown.

Date: Undated: [1959].

Size: 1300mm x 1260mm.

Commemoration: Peter Kennedy, who died in 1951. **Note:** He was a marine engineer and later an engineer's merchant in Christchurch. He was one of the donors of money for the Junior School at St Andrew's, built in 1927.

Donor: Mrs Peter Kennedy, his wife. **Note:** Ethel M. Kennedy, died in 1964.

Documentation: According to the JP&SW Window Glass Order Book this window was ordered by W.G. Douglas & Son, Auckland, Powell's agent. The building, subject, inscriptions and size and the cost of £340 are recorded. The window was shipped on 18 June 1959 [AAD (1/31-1977) (25 Sept. 1958), p.111, order 9797].

The *Press* reported that the window was shipped from England in June 1959. A description of the iconography is recorded and a photograph of the design is reproduced [(16 June 1959), p.3]. The dedication on Sunday, 4 Oct. 1959 by the chaplain Revd M.W. Wilson and the commemorated and donor are recorded in the *Collegian*. A colour photograph of the window is reproduced with a description. The designers are recorded as 'Mr and Mrs R.C. Munro' [42 (1959), p.13 & unpaginated centre-piece].

Note: In a conversation with the author on 5 March 1991 Margaret Munro, who was the co-architect of the chapel, stated that the reworking of the design was done largely by herself. She modified the scale of the Powell's design and finalised the symbolism. Dr Peter Kennedy, the commemorated's son, gave the Christian name of the donor, dates of death, and biographical details in a conversation with the author on 19 April 1991. Gordon Ogilvie gave details about the commemorated's link with St Andrew's in a conversation with the author on 19 April 1991.

PHILLIPSTOWN. THE ANGLICAN CHURCH OF THE GOOD SHEPHERD, Phillips Street [1 window].

B258. East sanctuary, 3 lights, tracery.

The Nativity / The Lamb of God, The Star of Bethlehem, Native Birds and an Angel / The Good Shepherd.

Studio: (LL and RL), James Powell & Sons (Whitefriars), Wealdstone, Middlesex [*rebus RL, base right, a white friar, approx. 30mm x 13mm*]. **Designer:** C. Rupert Moore. **Executant:** Unknown.

(CL), **Designers:** Ben Hanly and Suzanne Johnson, Christchurch. **Executants:** Ben Hanly and Suzanne Johnson, Christchurch.

Date: Undated: LL and RL [1963], CL [1986].

Size: 3000mm approx. x 2140mm.

Commemoration: (LL and RL) Revd Hannibal J.C. Gilbert (1847-1900), the first vicar 1880-1899 and Mary J. Gilbert (1850-1933).

(CL) Their daughters Elizabeth (1882-1898), Genevieve (1884-1959) and Constance (1888-1984) [*information from the window inscriptions*].

Donors: (LL and RL) Genevieve L. Ruxton [*information from the window inscriptions*] (CL) Constance Ruxton by bequest.

Documentation: The outer two lights of this window were originally in the north nave and comprised one window. A photograph of that window in its original setting and form is reproduced in the *Press* (23 Sept. 1963), p.10. L.W. Broadhead informed the vestry on 12 July 1960 that Mrs G.L. Ruxton had left a bequest of £600 for a memorial window [VMB (12 Aug. 1960), p.112]. A faculty application was made on 11 Sept. 1961 by Revd J. Keith to the Vicar General [DC Faculties]. A faculty was granted on 30 April 1963 [BR III, p.160] and the window was dedicated by Bp Warren on 22 Sept. 1963 [ibid., p.168].

According to the JP&SW Window Glass Order Book the outer two lights were ordered by W.G. Douglas & Son, Auckland, Powell's agent. The country, church, subject, designer and inscriptions are recorded. The cost was £500 [AAD (1/31-1977) (19 Dec. 1961), p.226, order 135]. The lights are listed under March 1963 in the JP&SW commission book [AAD (1/130-1977), p.111]. A JP&SW studio photograph, 1629, is archived in album AAD (1/94-1977).

A faculty was issued on 26 Nov. 1986 to relocate this window and to add a new centre light [BR IV, p.29]. The donor was identified by Edward Harrall of the Anglican Church Property Trustees to the author in 1986.

Literature: The new central window combines portions of the tracery from the nave window (an angel, star and Lamb of God), with new native birds. The present tracery is part of the former east leadlight. A photograph of the new window is reproduced in *Christchurch City Council 1988*, p.17.

REDCLIFFS. THE ANGLICAN CHURCH OF ST ANDREW [THE APOSTLE], Main Road [1 window].

B259. Geographical east wall, 1 circular light.

The Risen Christ Blessing.

Studio: GRAHAM / STEWART GLASS / LTD [*signed base right, by Christ's cloak, with a picture of an angel blowing a trumpet, 55mm x 55mm*]. **Designer:** Graham Stewart. **Executant:** Graham Stewart.

Date: Undated: [1980].

Size: 1220mm x 1220mm.

Commemoration: Bernard Glover and Alice M. Franklin, and those who served faithfully at St Andrew's 1906-80 [*information from the plaque inscription*].

Donor: Marjorie M. Calder, the daughter of Bernard and Alice [*information from the plaque inscription*].

Documentation: A faculty application was made on 10 July 1980 by Revd R.J. Taylor to Bp Pyatt [Bishop's Correspondence Sumner Redcliffs] and a faculty was granted on 16 July 1980 [BR III, p.402].

Note: The design of this windows is based on the painting of *The Saviour* by Heinrich Hofmann (location and date unknown).

RICCARTON. THE ANGLICAN CHURCH OF ST JAMES [THE GREATER], Riccarton Road [4 windows].

B260. East sanctuary, 3 lights.

The Ascension.

Studio: WILLIAM MORRIS & CO / WESTMINSTER LONDON [*signed RL, base right, scratched out of paint*]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1925].

Size: 3000mm x 2370mm.

Commemoration: Alexander Boyle, who died on 5 April 1923, aged 65 [*information from the window inscription*]. He was a stock and station agent and auctioneer [MDCB B649].

Donors: His widow and family [*information from the window inscription*]. Fanny Boyle OBE (1861-1930) his widow was President of the Women's Branch of the Red Cross Society in Canterbury [MDCB B649].

Documentation: According to the VMB the east window had arrived by 24 May 1926 [p.191]] and would be unveiled on 29 Aug. 1926 [(16 Aug. 1926), p.195].

B261. North nave, 1 light, tracery.

The Parable of the Good Samaritan.

Studio: Unsigned: [John Hardman & Co., Birmingham]. **Designer:** Unknown.
Executant: Unknown.

Date: Undated: [1957].

Size: 2232mm x 460mm.

Commemoration: Hilda E. Crofts, who died on 26 Nov. 1955 [*information from the window inscription*].

Donor: Dr Henry G. Crofts, her son.

Documentation: An undated faculty application, which records the donor's relationship to the deceased, was made by Revd F.L. Allen to Bp Warren [DC Faculties]. A faculty was granted on 14 May 1956 [BR III, p.56]. On 13 June 1956 it was reported to the vestry that instructions to proceed with the window had been sent with full payment of £110 [VMB, p.167]. The VMB records that the window would be dedicated on 25 July 1957 [(7 May 1957), p.175]. *St. James' Parish Messenger* records the donor's Christian name [36, no. 2 (Aug. 1957), p.7].

Literature: This window is listed with the date of 1957 but described as a '2-light' window in *BSMGP 1961*, p.61.

Note: On stylistic grounds it can be seen that the tracery was executed at the same date as this window. It is common to both B261 and B262.

B262. North nave, 1 light.

The Sermon on the Mount.

Studio: Unsigned: [John Hardman & Co., Birmingham]. **Designer:** Unknown.
Executant: Unknown.

Date: Undated: [1925].

Size: 2232mm x 463mm.

Commemoration: Alice J. Fisher, who died on 5 Sept. 1914 [*information from the window inscription*].

Donor: Her family.

Documentation: The vestry approved a 'painting' of the window which was to be given by Mrs Fisher's family [VMB (27 Oct. 1924) p.158]. See B263.

Preparatory material: Page 35 of the BMAG JH&C Warehouse Book 1925 contains the tracing design, 173mm x 60mm, ink and watercolour, on cartridge paper. Page 35 is inscribed: LOWER RICCARTON 56/25.

B263. North nave, 2 lights, quatrefoil.

Christ and the Children with the Guardian Angel.

Studio: Unsigned: [John Hardman & Co., Birmingham]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1925].

Size: 2233mm x 1010mm.

Commemoration: A.A.M. McKellar (31 Aug. 1835 - 23 Aug. 1921) [*information from the window inscription*]. Alfred McKellar was an accountant [MDCB Mac258].

Donors: Mrs McKellar, his widow and C.G. McKellar [his son?]. **Note:** Alice M. McKellar died on 2 June 1933 [*Press*, 3 June 1933, p.1].

Documentation: CN records that B262 and B263 were dedicated on 13 Dec. 1925 by the vicar, Revd H. Wright. They were imported and installed by Bradley Bros, Christchurch [55, no. 7 (Jan. 1926), p.5]. A faculty application was made for B262 and B263 on 14 Dec. 1925 by Wright to the DR [DC Riccarton, St James] and a faculty was granted on 15 Dec. 1925 [BR II, p.358]. The *Annual Report and Statement of Accounts for the Year Ended March 31st, 1926* (unpaginated) records the donors of both windows.

The JH&C Windows From 1883 list these windows collectively as [order?] 56 [BPL (175/32), p.110]. The unpaginated section lists these windows under 1925 as 146 and 147. This church is listed in the location index [BPL (175/32) JH&C, p.150].

Preparatory material: Tracing design 220mm x 112mm, ink and watercolour, on cartridge paper. Inscribed: SCALE 1. Page 35 is inscribed: LOWER RICCARTON 56/25 [BMAG JH&C Warehouse Book 1925, p.35]. The initials OCP are on the design and may be those of the cartoonist.

RICCARTON. THE PRESBYTERIAN CHURCH OF ST NINIAN, Puriri Street [1 window].

B264. East sanctuary, 3 lights, tracery.

The Feeding of the Five Thousand.

Studio: [Stewart & Co., Christchurch] [*signed:* F.G. Stewart & / J.C. Borrette RL, base right]. **Designer:** Graham Stewart. **Executants:** Graham Stewart and Jon Borrette.

Date: Undated: [1978].

Size: 3000mm x 2122mm.

Commemoration: Non-commemorative.

Donor: The parish.

Documentation: On 28 Feb. 1978 it was reported that an insurance settlement of \$1,750 on the previous window which had been vandalised had been received [Minutes of the Parish Council (unpaginated)]. The design for a new window had been referred back to the 'manufacturers for modifying' [ibid. (25 April 1978)]. The revised sketch by Stewart & Co. was shown on 23 May 1978. The window would cost \$6,200 and approximately \$1,300 was required [ibid.]. On 10 Dec. 1978 it was noted that there was to be no formal dedication [ibid.]. The executants are photographed with the window in the *Star* (19 Dec. 1978), p.3.

ST ALBANS. THE ANGLICAN CHURCH OF ST MATTHEW [THE EVANGELIST], Cranford Street [1 window].

B265. North transept, 3 lights.

The Ascending Christ, Attended by the Archangels Michael and Gabriel, Saints and Old Testament Figures.

Studio: T.F. CURTIS WARD & HUGHES LONDON *[signed RL, base left, scroll end, partially obscured by the sill]*. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [c. 1922].

Size: 3450mm x 1640mm.

Commemoration: Men who died in World War I *[information from the window inscription]*.

Donor: The parish *[information from the window and plaque inscriptions]*.

Documentation: A faculty was granted on 18 Oct. 1922 for this window to be placed in the east sanctuary (of the former church) [BR II, p.336]. The window (which cost £350) had arrived and was to be dedicated by Abp Julius on 19 Nov. 1922. It was executed under the guidance of Archd. H. Harper, and after his death, of Revd Harold Anson [CN, 47, no. 5 (Nov. 1922), p.8]. A photograph of the window is reproduced and the iconography is described in CN, 48, no. 5 (Nov 1923), p.5.

Note: Parish records for the period covering the ordering and installation of this window are missing.

ST ALBANS. THE GREEK ORTHODOX CHURCH OF THE ASSUMPTION OF THE HOLY VIRGIN, Roosevelt Avenue [2 windows].

B266. South sanctuary, quatrefoil [B266 and B267 are a pair].

Monogram of St Mary BV.

B267. East sanctuary, quatrefoil.

IHS Monogram.

B266 and B267:

Studio: Unsigned. Unknown.

Date: Undated: [c. 1888]

Size: Approx. 650mm x 650mm.

Commemoration: Unknown.

Donor: Mrs Alice Lane.

Note: This building was formerly the Anglican Church of St David and was part of the St Albans parish. PR covering the probable date of the gift of these windows are missing. See B265.

B266 and B267 were formerly in the north-east and south-east sanctuary of the first St Mary's, Merivale. A photograph of them in place in that building is reproduced in *Brathwaite*, p.18. It is probable that B266 and B267 were given to this building

in 1927 as a third window in the set from St Mary's was given to the Nurses' Memorial Chapel then. See B118.

It has not been possible to examine these windows closely as women are not permitted in the sanctuary of this building.

ST ALBANS. THE ROMAN CATHOLIC CHAPEL OF THE LITTLE COMPANY OF MARY CONVENT, Durham Street North [1 window].

B268. West end gable, octofoil.

The Immaculate Heart of St Mary BV.

Studio: Unsigned: [John Hardman & Co., Birmingham]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1923].

Size: 1820mm x 1820mm.

Commemoration: Mary Connelly, who died on 8 Aug. 1920 [*information from the window inscription*].

Donor: Jeremiah Connelly MP, her father. **Note:** He was the MP for Mid-Canterbury 1931-35 and died on 2 Oct. 1935 [Wood, G., p.103]. See also B223.

Documentation: This window is listed with the date of 1923 in the JH&C location index [BPL (175/32), p.150] and in JH&C Windows From 1883 [BPL (175/32), p.97].

Preparatory material: The tracing design, 196mm x 194mm, ink and watercolour on tracing paper. The page is inscribed: CHRISTCHURCH / SCALE 1" 30/23. The design is inscribed: Christchurch [BMAG JH&C Warehouse Book 1923, p.21]. The initials OCP and TD are on the page and repeated once on the design. These may be those of the cartoonists.

Note: Sister Francisca Delaney gave the name of the donor in a conversation with the author on 27 Nov. 1990.

ST ALBANS. THE ROMAN CATHOLIC CHURCH OF OUR LADY OF PERPETUAL HELP, Somme Street [1 window].

B269. West end gable, 1 light.

The Immaculate Heart of St Mary BV.

Studio: [Lorin, Chartres] [*signed: Lorin base right, by her foot, scratched out of paint*]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [c. 1877-78]. Border [c.1910?]

Size: 4000mm approx. x 1550mm.

Commemoration: Unknown.

Donor: Unknown.

Note: This window was formerly in the Roman Catholic Pro-Cathedral and was part of a set. The border is attributed to Bradley Bros. See B124-B130, B134-B137, B140.

SOMERFIELD. THE METHODIST CHURCH OF ST MARK [THE EVANGELIST], Somerfield Street [1 window].

B270. East sanctuary, 1 light.

The Last Supper.

Studio: [Bradley Bros, Christchurch] *[signed: L.G. TAYLOR / CHRISTCHURCH base right, scratched out of paint]*. **Designer:** Leslie Taylor. **Executant:** Leslie Taylor.

Date: 1960 *[dated at the end of the signature]*.

Size: 630mm x 2380mm.

Commemoration: Unknown.

Donors: Mr and Mrs Ben Risely. **Note:** They were Benjamin and Emma Risely. He ran an engineering business in Christchurch and later became a Methodist minister.

Documentation: The offer of a window was accepted on 17 Sept. 1958 [TMB (unpaginated)]. The TMB records the donors [(18 April 1961)]. According to the *Durham Street Circuit News* the window was installed probably in Nov. 1960 [(Nov. 1960 to Jan. 1961), p.11].

Note: The design is after the fresco by Leonardo Da Vinci of 1495-97/98. The Christian names of the donors and biographical details were given to the author on 17 Feb. 1991 in a conversation with Albert Risely their nephew.

SPREYDON. THE ANGLICAN CHURCH OF ST MARTIN [OF TOURS], Lincoln Road [1 window].

B271. South nave, 1 light.

The Good Shepherd.

Studio: SMITH & SMITH LTD CH'CH F. MASH. DEL *[signed base right, obscured by the sill]*. **Designer:** Frederick Mash. **Executant:** [Attributed to Frederick Mash].

Undated: [1918].

Size: 1800mm x 440mm.

Commemoration: Elizabeth Newman, who died on 6 Jan. 1918 *[information from the window inscription]*.

Donors: Her daughters [or sisters ?].

Documentation: On 25 June 1918 a faculty application was made by Revd C. Oldham to Bp Julius [DC Halswell] and a faculty was granted on 26 June 1918 [BR II, p.296]. The donors and the dedication on 30 June 1918 by Oldham are noted in CN, xlvx *[sic]* no. 6 (Aug. 1918), p.6.

Note: Runa Brandon, parish secretary, stated in a conversation with the author on 27 Nov. 1990, that this window occupied approximately the same position in the first church.

SUMNER. THE ANGLICAN CHURCH OF ALL SAINTS, Wakefield Avenue
[4 windows including A60].

B272. East sanctuary, 3 lights.

Christ the Resurrection and the Life / The Ascending Christ / Christ Calming the Waters.

Studio: SMITH & SMITH L^{TD} CHCH. [*Signed RL, base right*]. **Designer:**
[Attributed to Frederick Mash]. **Executant:** [Attributed to Frederick Mash].

Date: Undated: [1920-21].

Size: 3200mm x 1360mm.

Commemoration: Men from the district involved in World War I and as a thanksgiving for peace [*information from the window inscription*].

Donor: The parish.

Documentation: On 11 Oct. 1919 the vestry reported that the memorial committee had looked at stained glass windows made by 'Christchurch manufacturers' and decided that Smith & Smith's work was the best. 'Mr. Smith's man' [Frederick Mash?] had spoken with the committee and could execute a window for £150 [VMB (unpaginated)]. The vestry must have considered the possibility of obtaining an English window because it was recorded on 14 June 1920 that a design expected from England had not arrived [VMB]. On 22 June 1920 the subjects, inscription and texts were decided on [VMB]. A faculty application was made on 14 Feb. 1921 by Revd E. Powell to Bp Julius [DC Sumner] and a faculty was granted on 11 March 1921 [BR II, p.323]. On 22 Feb. 1921 it was reported that Bp Julius would dedicate the window on Anzac Day, 25 April 1921 [VMB]. A letter of appreciation was to be forwarded to Smith & Smith the 'Contractors' [VMB (8 July 1921)].

Note: The attribution to Frederick Mash is made on stylistic grounds. The depiction of the face of Christ in all three lights is similar to that in B281.

B273. North nave, 1 light.

The Light of the World.

Studio: Unsigned: [Attributed to Clayton & Bell, London]. **Designer:** Unknown.
Executant: Unknown.

Date: Undated: [c. 1903-4].

Size: 1500mm x 390mm.

Commemoration: William J. Mills, who died on 4 Dec. 1902 [*information from the window inscription*]. He had been a travelling salesman [MDCB M433].

Donor: Mrs Mills, his widow. **Note:** Annie Mills died on 25 Sept. 1928 aged 82 [MDCB M433].

Documentation: The BR II records the donor and that a faculty was granted on 22 Feb. 1904 [p.179]. The faculty paper is inserted in the VMB (22 Feb. 1904) (unpaginated).

Note: The attribution to Clayton & Bell is made on stylistic grounds. The glass colours and painting style are typical of this studio. This window can be compared with B288 and B290. The position of this window in the previous church is unknown.

B274. North nave, 1 light.

Christ Carrying the Cross.

Studio: T.F. CURTIS / WARD & HUGHES / LONDON [*signed under Christ's foot*]. **Designer:** Unknown. **Executant:** Unknown.

Date: 1901 [*dated at the end of the signature*].

Size: 1500mm x 390mm.

Commemoration: Clement E. Wiggins, who died in June 1900, aged 27 in Germiston, South Africa [a Boer War casualty] [*information from the window inscription*].

Donor: Clement L. Wiggins, his father. **Note:** He had been a school-teacher in Sumner and died on 17 Aug. 1927, aged 84 [MDCB W461].

Documentation: On 3 June 1901 Mr Wiggins sought permission from the vestry to place a window in memory of his son [VMB (unpaginated)]. A faculty was granted on 4 June 1901 for a window to be placed in the north nave of the former church [BR II, p.156] and the faculty paper is deposited in the PR. The *Press* reported that the window was in place and named the studio [(16 July 1901), p.4]. According to NZCN Clement E. Wiggins died of fever [31 no. 9 (Sept. 1901), p.15].

SUMNER. THE ROMAN CATHOLIC CHURCH OF OUR LADY STAR OF THE SEA, Dryden Street [3 windows] [B275-B277 are a set].

B275. Lady Chapel, east wall, 1 light.

The Annunciation.

B276. Lady Chapel, west wall, 1 light.

The Nativity.

B275 and B276:

Studio: Unsigned: [John Hardman & Co. of Birmingham]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1912-13].

Size: 1300mm x 400mm.

Commemoration: Unknown.

Donor: Unknown.

B277. West end gable, rose (over 5 lights).

St Mary BV (Our Lady Star of the Sea) and the Christ-Child in Majesty.

Studio: Unsigned: [John Hardman & Co. of Birmingham]. **Designer:** Unknown.
Executant: Unknown.

Date: Undated: [1912-13].

Size: 1500mm x 3170mm.

Commemoration: Unknown.

Donor: Unknown.

B275-B277:

Documentation: These reference to these windows in the *Tablet* reveals the original position of **B277**: 'At the sanctuary end of the church there is a fine rose window, which is to contain stained-glass subjects. Stained glass windows are also to light the side chapels' [(23 Jan. 1913), p.36]. The brickwork of the sanctuary reveals the former position of **B277**. It is now set in five lights which are completed by sandblasted glass and unfired paint.

The JH&C Glass Order Book records that **B275-B277** were ordered by S. and A. Luttrell (the architects of this church) in Christchurch. The country, locality, church and subjects are recorded. The cost was £25 for **B275** and **B276** and £52 for **B277** [BPL (175/37/14) (29 Oct. 1912), p.460]. This information is repeated in the JH&C Rough Day Book [BPL (175/36/25) (23 Jan. 1913), p.177].

On 23 Jan. 1913 Hardmans informed S. and A. Luttrell that all windows had been forwarded [BPL (175/40) JH&C Letterbook, p.576]. The JH&C location index lists this church with [orders?] 6 and 7 [BPL (175/32), p.150].

Preparatory material: Three tracing designs, ink and watercolour on tracing paper. The page is inscribed: SUMNER 6/13 W.A. *[sic]*. The design for **B275** is 125mm x 48mm. The design for **B276** is 125mm x 53mm. The design for **B277** is 260mm x 204mm. It is inscribed: Sumner / Scale 1" [BMAG JH&C Warehouse Book 1912 to 1913, p.36]. The elements of the rose are numbered 1 through to 8. These designs have been ascribed as being for to Western Australia by a later hand.

The cartoons for **B275-B277** are numbered collectively as 1913/6 [BMAG Hardman Glass Archive, p.35C]. Because of their condition these could not be examined by the author.

SYDENHAM. THE ANGLICAN CHURCH OF ST SAVIOUR, Colombo Street
[6 windows including **A61**].

B278. South nave, 1 light.

The Crucified Christ Mourned by St Mary BV and St John the Evangelist.

Studio: Unsigned: [Attributed to Smith & Smith Ltd, Christchurch]. **Designer:** [Attributed to Frederick Mash]. **Executant:** [Attributed to Frederick Mash].

Date: Undated: [1917].

Size: 2440mm x 440mm.

Commemoration: William Harry. **Note:** A plaque on the west wall records that he died on 16 Dec. 1917, aged 30, in World War I.

Donor: William Harry.

Documentation: On 21 Nov. 1916 it was reported to the vestry that the donor had offered a window 'provided that the other window could be filled in with stained glass' [VMB, p.183]. The vestry thanked Mr Harry for this gift [VMB (27 Feb. 1917), p.186]. The *St. Saviour's (Sydenham) Parish Magazine* relates how Harry had asked that if he died in the war a tablet be placed stating that this window was his memorial. If he returned he would place a tablet recording that this window was his thank-offering [11, no.2 (Feb. 1918), p.2].

Note: This window was the left light of a window with B281 in the east sanctuary of the former church. A photograph of the window in this position is reproduced in *Anon. 1976*, (unpaginated). No tablet can be found claiming this window to be a memorial to William Harry however in the first church his memorial plaque may have been located near his window.

The attributions to Smith & Smith and Frederick Mash are made on stylistic grounds. This window can be compared with B281 which is signed.

B279. South nave, 2 lights.

The Light of the World / The Good Shepherd.

Studio: Unsigned: [Attributed to Bradley Bros, Christchurch]. **Designer:** [Attributed to Harold Bradley]. **Executant:** [Attributed to Harold Bradley].

Date: Undated: [1917].

Size: 1870mm x 980mm.

Commemoration: James M. Turner, Alfred H. Turner and Henry S. Ritchie, who were killed in World War I [*information from the window inscription*].

Donors: Mr and Mrs F. Turner, the parents of James and Alfred Turner and mother-in-law and father-in-law of Henry Ritchie.

Documentation: *St. Saviour's (Sydenham) Parish Magazine* outlined the familial relationship and noted that the window was expected in Dec. 1917 [10, no. 12 (Dec. 1917), p.2]. A faculty application which records the donors was made on 12 March 1918 by Revd Hugh Leach to Bp Julius. The window was to be installed in the east end of the south nave of the first church [DC Sydenham]. A faculty was granted on 21 March 1918 [BR II, p.294]. The *New Zealand Methodist Times* published an advertisement for Bradley Bros which featured a photograph of the left light of this window [10, no. 1 (10 May 1919), p.10]. A photograph of this window is reproduced in its former position in *CN*, 46, no. 12 (June 1922), p.4.

Note: The design of the LL is based on the painting *The Light of the World*, 1851-53 (Keble College Chapel, Oxford), by William Holman Hunt. A window also by Bradley Bros which postdates 1918, similar in design to the RL of this window, is in St Mark's Anglican Church, Lepperton, Taranaki.

B280. South nave, 2 lights.

Christ and the Children.

Studio: Unsigned: [Nicholls & Clarke, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1938].

Size: 1870mm x 980mm.

Commemoration: Luke Adams (21 May 1838 - 24 Feb. 1918) and Mary A. Adams (7 Dec. 1845 - 21 March 1936) [*information from the window inscription*]. He established the Sydenham Pottery works in 1881 [*Press* (11 March 1918), p.8].
Donor: Annie [Adams] their daughter [*information from the window inscription*]. She was a well-known teacher in Christchurch.

Documentation: A faculty application was made on 4 March 1938 by John Bradley of Bradley Bros to the DS [DC Sydenham]. The DS informed Bradley on 8 March 1938 that the application had been forwarded to the faculty sub-committee [DC Sydenham]. On 8 March 1938 the DS forwarded the design to Archd. A. Warren (who must have been on the faculty sub-committee) for his opinion [DC Sydenham]. Bradley forwarded to the DS on 23 March 1938 details on Nicholls & Clarke [DC Sydenham]. A faculty was granted on 28 July 1938 for this window to be placed above the font in the first church [BR II, p.459]. The dedication in Aug. 1938 by Bp West-Watson is noted in *S. Saviour's Parish Magazine*, 21, no. 12 (Sept. 1938) (unpaginated).

Preparatory material: A pencil tracing of the design is deposited with the DC Sydenham correspondence dated 23 March 1938.

B281. South nave, 1 light.

The Risen Christ's First Appearance (to St Mary Magdalene).

Studio: SMITH & SMITH, LTD CHCH / F. MASH. DEL. [*Signed base right, above and below the scroll*]. **Designer:** Frederick Mash. **Executant:** Frederick Mash.

Date: Undated: [1917].

Size: 2450mm x 440mm.

Commemoration: Unknown.

Donors: Parishioners and Revd Hugh Leach.

Documentation: The donors of this window can be deduced from a variety of sources. On 21 Nov. 1916, £10 were voted by the vestry for this window (presumably from the Improvement Fund) and Revd Hugh Leach undertook the 'financial liability of the rest' [VMB, p.183]. *St. Saviour's (Sydenham) Parish Magazine* records that B281 had been paid for by 'several friends' and money from the Improvement Fund and that both windows were to be dedicated at Easter 1917 [10, no. 3 (March 1917), p.2]. B281 is described as a 'gift of several parishioners' only, in a faculty application made for both this window and B278 on 2 April 1917 by Leach to Bp Julius [DC Sydenham]. A faculty was granted on 3 April 1917 for both windows [BR II, p.285].

B282. North nave, 2 lights.-

Christ and the Children.

Studio: J.W. BROCK / DUNEDIN [*signed RL, base left*]. **Designer:** John Brock. **Executant:** John Brock.

Date: Undated: [1948].

Size: 1530mm x 880mm.

Commemoration: Susannah Flanagan, who died on 6 Dec. 1923 [*information from the window inscription*].

Donor: H.D. Flanagan, her daughter **Note:** The window inscription states that the memorial was given by her family.

Documentation: On 13 Dec. 1947 John Brock sent the design with a description to Archd. Osmer [DC Faculties]. A faculty application which records the donor was made on 23 Dec. 1947 by Osmer to the DR [DC Faculties]. While *S. Saviour's Parish Magazine* reports that a faculty had been granted for the window in memory of Grace [sic] Susannah Flanagan [21, no. 5 (March 1948) (unpaginated)] the BR does not record the issue of a faculty. According to the VMB the window was in place by 19 Oct. 1948 [p.186].

SYDENHAM. THE ROMAN CATHOLIC CHAPEL AT NAZARETH HOUSE, Brougham Street [5 windows].

B283. North-east sanctuary, 2 lights, tracery.

The Annunciation.

Studio: Unsigned: [Attributed to Smith & Smith Ltd, Christchurch]. **Designer:** [Attributed to Frederick Mash]. **Executant:** [Attributed to Frederick Mash].

Date: Undated: [post 1938].

Size: 3100mm x 970mm.

Commemoration: The Daly family [information from the window inscription].

Donor: Unknown.

Note: This window is essentially a copy of B240 with modified canopy work. The attribution to Frederick Mash is made on stylistic grounds. It can be compared with B284 and B286 which are signed.

B284. East sanctuary, 3 lights, tracery.

The Holy Family Outside the Carpenter's Workshop.

Studio: SMITH & SMITH LTD CHCH [signed RL, base left] F. MASH DEL [signed RL, base right] **Designer:** Frederick Mash. **Executant:** Frederick Mash.

Date: Undated: [post 1938].

Size: 3000mm x 1440mm.

Commemoration: Unknown.

Donor: Unknown.

B285. South-east sanctuary, 2 lights, tracery.

Christ Commanding St Peter at Lake Tiberias.

Studio: Unsigned: [Attributed to Smith & Smith Ltd, Christchurch]. **Designer:** [Attributed to Frederick Mash]. **Executant:** [Attributed to Frederick Mash].

Date: Undated: [post 1938].

Size: 3100mm x 970mm.

Commemoration: John McCabe [information from the window inscription].

Donor: Unknown.

Note: The attribution to Frederick Mash is made on stylistic grounds. This window can be compared with B284 and B286 which are signed.

B286. South sanctuary, 2 lights, tracery.

The Sacred Heart of Christ / St Mary BV in Majesty.

Studio: SMITH & SMITH LTD CHCH F MASH DEL *[signed RL, base right]*

Designer: Frederick Mash. **Executant:** Frederick Mash.

Date: Undated: [post 1938].

Size: 3100mm x 970mm.

Commemoration: The Loughrey family *[information from the window inscription]*.

Donor: Unknown.

Note: The foundation stone of this building was laid on 1 May 1938. B283-B286 are strongly influenced by the design of the Zettler & Co. windows B213-B251.

B287. West end gable, 1 light.

Christ the Divine Infant of Prague.

Studio: Unsigned: [Bradley Bros, Christchurch]. **Designer:** Leslie Taylor.

Executant: Leslie Taylor.

Date: Undated: [1956].

Size: 2920mm x 460mm.

Commemoration: Unknown.

Donor: Unknown.

Preparatory material: The design, 427mm x 110mm, pencil, watercolour and ink on cartridge paper. Inscribed: NAZARETH HOUSE. Collection: Leslie Taylor.

Note: The depiction of the figure is after the sixteenth-century statue of The Infant enshrined in Prague. Leslie Taylor gave the author the date of this window in a conversation in 1990.

UPPER RICCARTON. THE ANGLICAN CHURCH OF ST PETER [THE APOSTLE], Church Corner [15 windows, including A62-A66].

B288. North sanctuary, 2 lights [B288 and B290 are a pair].

The Light of the World / Christ at the Door.

Studio: Unsigned: [Clayton & Bell, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [c. 1893-94].

Size: 1530mm x 1000mm.

Commemoration: William Robinson (4 May 1814 - 9 Sept. 1889) [*information from the window inscription*]. He owned the Cheviot Hills estate [MDCB R301] and was an MP.

Donors: His daughters [*information from the plaque inscription*]. See B290.

Documentation: See B290 for the source of attribution.

Note: The design of the RL is based on the painting *The Light of the World*, 1851-53 (Keble College Chapel, Oxford), by William Holman Hunt.

B289. East sanctuary, 3 lights.

The Risen Christ Blessing, with St Peter the Apostle and St John the Evangelist, and Scenes From their Lives.

Studio: Unsigned: [Attributed to Clayton & Bell, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [c. 1876].

Size: Approx. 2600mm x 1400mm.

Commemoration: John C. Watts-Russell, who died on 2 April 1875 [*information from the window inscription*]. He was the first run-holder and Provincial Grand Master of the Masons in Canterbury [MDCB W252].

Donors: The Masons of Canterbury (and others?).

Documentation: According to *Hewland* 'in 1877 a sum was voted by D.G.L [District Grand Lodge] towards the fund for the erection of a window in Riccarton Church' to the memory of Watts-Russell [p.38].

Note: For the source of attribution see B292.

B290. South sanctuary, 2 lights [B290 and B288 are a pair].

Christ the Bread of Life / Christ the True Vine.

Studio: Unsigned: [Clayton & Bell, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [c. 1893-94].

Size: 1530mm x 1000mm.

Commemoration: Eliza J. Robinson (2 May 1829 - 6 May 1873) [*information from the window inscription*]. She was the widow of William Robinson. See B288.

Donors: Elizabeth, Sara, Caroline and Eleanor, her daughters [*information from the plaque inscription*]. Elizabeth died on 30 June 1919 aged 72. Sara married Charles Campbell, Caroline married Francis Dillon Bell, and Eleanor married, secondly, Lt-col H.M. Wade and died in England on 19 Nov. 1922 [MDCB R301]. See C51 and C52.

Documentation: A faculty was granted on 25 March 1890 for B290 and B288 [BR I, p.405]. According to *NZCN*, which records the studio, the windows were in place by July 1894 [24, no. 7, p.7].

Note: Similar windows to B288 and B290 are in the Anglican Church of The Most Holy Trinity, Devonport, Auckland. They postdate 1897. This suggests that they are from stock designs.

B291. South chancel, 2 lights.

St Mary BV and St Mary Magdalene (predella) The Annunciation / The Risen Christ's First Appearance (to St Mary Magdalene).

Studio: Unsigned: [Attributed to Clayton & Bell, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [c. 1876].

Size: 1940mm x 1005mm.

Commemoration: Mary Lance, who died on 8 Aug. 1875 [*information from the plaque inscription*].

Donor: Unknown. **Note:** Henry P. Lance, her widower who died on 19 May 1886, aged 53 [MDCB L40] may have been the donor.

Documentation: See B292.

Note: For the source of attribution see B292. A replica of the predella was viewed by the author in the altar window of the Anglican Church of St Swithun, Hempsted, Gloucs. in July 1990.

B292. South chancel, 2 lights.

Faith, Hope, Charity and Patience.

Studio: Unsigned: [Attributed to Clayton & Bell, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [c. 1876].

Size: 1940mm x 1000mm.

Commemoration: Eliza J. Robinson (2 May 1829 - 6 May 1873) [*information from the plaque inscription*].

Donors: Her widower and daughters ?

Documentation: On 18 May 1877 it was decided that Bp Harper be asked to grant permission 'to place in the Chancel the stained glass windows lately arrived from England' [B289, B291 and B292] [VMB, p.79] which suggests that these were ordered together. According to the BR I a faculty was granted to install these windows.

Note: The attribution to Clayton & Bell of B289, B291 and B292 is made on stylistic grounds. The choice of colours and painting style are consistent with Clayton & Bell's distinctive work of this period and these windows can be compared with B40 which is a known example by this studio and also commemorates John Watts-Russell.

B293. South transept gable, quatrefoil.

The Lamb of God with English and New Zealand Flowers and Fruit.

Studio: Unsigned: [James Powell & Sons (Whitefriars), Wealdstone, Middlesex]. **Designer:** W.A. Sutton. **Executant:** Unknown.

Date: Undated: [1952-53].

Size: 5300mm x 5300mm.

Commemoration: Francis D.S. Neave (died in 1913) and Eliza M.C. Neave (died in 1922) [*information from the plaque inscription*]. **Note:** He owned Mount Algidus Station and was later a businessman in Christchurch [MDCB N28].

Donor: Adelaide C. Neave, their daughter [*information from the plaque inscription*]. She died in 1949 [MDCB N28].

Documentation: On 14 June 1949 it was announced to the vestry that £500 had been left by Miss Neave for a window and plaque [VMB]. The design was approved by the vestry on 4 Aug. 1950 [VMB] and a cartoon was submitted on 5 Nov. 1951 [VMB]. A faculty application was made on 12 Dec. 1951 by Revd H.G. Norris to the DR [DC Faculties] and a faculty was granted on 31 Jan. 1952 [BR III, p.8]. W.A. Sutton told the author in a conversation on 12 Aug. 1989 that Christchurch architect Paul Pascoe contacted him and asked if he would design the window. Sutton stated that the cartoon was reworked by Powell's and the window was executed in Powell's recognisable style.

The JP&SW Window Glass Order Book records that this window was ordered by W.G. Douglas & Son, Auckland, Powell's agents. The country, locality, church, subject and size are recorded. The cost was £240. The window is described as 'based on own cartoon [*sic*]'. The window was shipped on 30 March 1953 [AAD (1/30-1977) (13 May 1952), p.238, order 9451].

CP records that the window was dedicated by Bp Warren [8, no. 11 (Dec. 1953), p.15].

Preparatory material: A photocopy of the design as drawn by Powell's dated 19 July 1951 is deposited in the PR. Also deposited is a drawing of the window frame by Pascoe & Hall, architects of Christchurch, dated 9 April 1947 with a list of iconography recorded on it.

Note: The Neave arms are depicted in the window.

B294. South nave, 2 lights.

St Mary BV and the Christ-Child / The Good Shepherd.

Studio: SMITH & SMITH LTD CHCH NZ [signed RL, base right]. **Designer:** [Attributed to Frederick Mash]. **Executant:** [Attributed to Frederick Mash].

Date: Undated: [1929].

Size: 2850mm x 1200mm.

Commemoration: Mary E. Lunn (13 Jan. 1844 - 11 April 1928) [*information from the window inscription*].

Donor: William Lunn, her son [*information from the window inscription*]. He died on 18 July 1953, aged 78 [CHT St Peter's, 726].

Documentation: A faculty application was made on 30 March 1929 by Revd Herbert T. York to Bp West-Watson [DC Riccarton, St Peter]. A faculty was granted on 11 April 1929 [BR II, p.396]. **CN** records that the window was unveiled on 23 June 1929 [59, no. 2 (Aug. 1929), p.22].

Note: The attribution to Frederick Mash is made on stylistic grounds. The treatment of the RL is close to that of C72 which is signed. The design of the RL is after Frederick Shields's painting, *The Good Shepherd*, of unknown date (Manchester City Art Gallery).

B295. South nave, 2 lights.

The Miracle of Turning Water into Wine at Cana.

Studio: Heaton Butler Bayne [sic] London [signed RL, base right]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [c. 1936-37].

Size: 2800mm x 1200mm.

Commemoration: George and Emma Ward [information from the window inscription]. He died on 26 Aug. 1933, aged 76 and she died on 27 Jan. 1915 aged 58 [CHT St. Peter's, 327].

Donor: Mrs Arthur [sic] Dunford, their daughter. **Note:** Grace Dunford died on 27 Sept. 1978, aged 93 [CHTM AO6.22, 1156].

Documentation: A faculty application was made on 2 May 1936 by Revd Herbert T. York to Bp West-Watson [DC Riccarton, St Peter]. A faculty was granted on 4 April 1937 [BR II, p.448]. CN records the donor and that the window was in place [67, no. 11 (May 1937), p.16].

Note: A photograph of a design exact in detail to this window is reproduced in *Heaton [post 1921]* (facing page) which suggests that B295 was executed to a stock design.

B296. South nave, 2 lights.

The Archangel Michael, Patron Saint of the RAF / Christ the Resurrection and the Life.

Studio: JOHN W BROCK DUNEDIN [signed RL, base right]. **Designer:** John Brock. **Executant:** John Brock.

Date: Undated: [1949].

Size: 2850mm x 1200mm.

Commemoration: Thomas M. Scott (died on 19 Aug. 1943 aged 25, with the RAF, North Africa) and Annabella Scott (died on 1 June 1947, aged 58) [information from the window inscription].

Donor: D.M. Scott [information from the window inscription]. David Scott [father and widower], died in 1971 [CHT St Peter's, 157].

Documentation: The vestry had some objection to the design for this window but precisely what is not stated. On 29 July 1947 it was decided that 'The suggested Memorial is not in line with the policy of past vestries and confirmed by the present' [VMB (unpaginated)]. However the donor wished to proceed with the window [VMB (13 July 1948)]. On 16 Dec. 1948 D. Adamson (a leadlighter and glazier in Invercargill) forwarded to D. Scott, Brock's designs with a quotation for £289 10s. [DC Faculties]. A faculty application was made by Revd J. Holland to Abp West-Watson on 22 Feb. 1949 [DC Faculties]. A faculty was granted on 15 March 1949 [BR II, p.533]. CP reports that the window was dedicated on 9 July 1950 [5, no. 7 (Aug. 1950), p.15].

B297. North transept, 2 lights, circular tracery.

The Annunciation.

Studio: Unsigned: [James Powell & Sons, London]. **Designer:** Unknown.
Executant: Unknown.

Date: Undated: [1901].

Size: Approx. 2600mm x 1200mm.

Commemoration: Sibella A. Wilson (6 Dec. 1817 - 28 July 1900) [*information from the window inscription*].

Donors: Her daughters [*information from the plaque inscription*]. They were Beatrice Malet, Sibella Ross (who ran a school), Marion Turton, Margaret Walker, Helen Wilson and Katharine Wilson (who was a nurse) [MDCB W590].

Documentation: The JP&SW Window Glass Order Book records that this window was ordered by Mrs G.A.E. Ross in Christchurch. The country, locality, church, subject, inscriptions, size and weight are recorded. The cost was £115 [AAD (1/15-1977) (late Dec.) 1900, p.107, order 8710].

NZCN records that a sketch had been received from England [31, no. 4 (April 1901), p.15] and that the window was in place [NZCN, 32, no. 2 (Feb. 1902), p.14].

CATALOGUE.

SECTION C. GREATER CANTERBURY.

AKAROA. THE ANGLICAN CHURCH OF ST PETER [THE APOSTLE],
Rue Balguerie [2 windows].

C1. East sanctuary, 3 lights.

The Risen Christ Blessing in Majesty.

Studio: Unsigned: [Ferguson, Urie, and Lyon, Melbourne]. **Designer:** Unknown.
Executant: Unknown.

Date: Undated: [1875].

Size: 2740mm x 1630mm.

Commemoration: C. Allan Nalder and G.R.F. Sayle, who drowned in Akaroa Harbour, 9 Jan. 1875 [*information from the plaque inscription*]. Both worked in Akaroa, Nalder as a solicitor and Sayle as a surveyor [MDCB N3, S74].

Donor: Public subscription.

Documentation: The *LT* records the studio and the arrival of the window [(6 April 1875), p.2]. *NZCN* reported that more money was needed for the window which would cost approximately £60 [5, no. 9 (July 1875), p.103]. At a vestry meeting on 29 Sept. 1877, which he attended while on a visit to the parish, Bp Harper noted that this window had been installed without a faculty. A formal request for a faculty was to be made [VMB (unpaginated)] but there is no faculty entry in the BR.

Note: This window may have been obtained as a result of an advertisement first placed by Ferguson, Urie and Lyon in *NZCN*, 1, no. 5 (Feb. 1871), p.16.

C2 (*Plate 93*). South transept gable, 2 lights.

The Good Shepherd / The Light of the World.

Studio: R.H. FRASER DUNEDIN [*signed RL, base right*]. **Designer:** Robert Fraser. **Executant:** Robert Fraser.

Date: Undated: [c. 1897-98].

Size: 3970mm x 1250mm.

Commemoration: Richard Rowe (died on 20 Feb. 1878, aged 66) and Mary A. Rowe (died on 7 April 1897, aged 87) [*information from the window inscription*].

Donor: Alice Laing, their daughter [*information from the plaque inscription*]. She died on 23 Aug. 1923, aged 81 [CHTM 281, Q14.01, 18].

Documentation: The VMB records that a photograph of this window was to be obtained by the vestry for the faculty application because Fraser wished 'to exhibit it in the Dunedin Exhibition' [19 April 1898]. However this window is not listed in *The Official Record of the Otago Jubilee Industrial Exhibition* of 1897. A photograph of the window was submitted to the faculty committee and a faculty was granted on 26 May 1898 [BR II, p.132]. According to *NZCN* the dedication by Bp Julius took place on Thursday 7 July 1898 [28, no. 7 (July 1898), p.6].

Note: The design of the RL is based on the painting *The Light of the World*, 1851-53, by William Holman Hunt (Keble College Chapel, Oxford).

AKAROA. THE ROMAN CATHOLIC CHURCH OF ST PATRICK [OF IRELAND], Rue Lavaud [1 window].

C3. East sanctuary, 1 light.

The Crucified Christ Mourned by St Mary BV, St Mary Magdalene and St John the Evangelist.

Studio: [F.X. Zettler, Munich] *[signed: THE CATHOLIC ART / GALLERY H. CREDGING= [sic] / TON MELBOURNE base right, scratched out of paint].*
Designer: Unknown. **Executant:** Unknown.

Date: Undated: [c. 1929-30].

Size: 2340mm x 1180mm.

Commemoration: Mary J. LeLievre.

Donor: Mary J. LeLievre *[information from the plaque inscription]*. She died on 31 Oct. 1942, aged 77 [CHTM 281, Q14.02, 64].

Literature: This window is listed as having been 'supplied' at some point during 1929-30 in *Catholic Art Gallery* (unpaginated). It appears to have been installed as a non-commemorative gift but is now thought of as a memorial to the donor. According to *Cahill* 'to the Lelievre family it [the window] is a lasting memorial of their Irish mother' [p.8].

Note: *The Crucifixion (Capuchins)* by Guido Reni of 1617-18 (Pinacoteca Nazionale, Bologna) may have influenced the treatment of the central figures. Similar central figures are depicted in **B230** and **C239** also by Zettler.

AMBERLEY. THE ANGLICAN CHURCH OF THE HOLY INNOCENTS, Church Street [1 window].

C4. East sanctuary, 3 lights, tracery.

The Risen Christ Blessing.

Studio: Unsigned: [Attributed to Cox, Buckley & Co., London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [c. 1914].

Size: 2740mm x 1580mm.

Commemoration: Frances Bowman *[information from the window inscription]*.

Donor: Her family.

Documentation: The faculty paper dated 30 Nov. 1914 is deposited in the PR but there is no entry in the BR. *CN* records the donors and that the window was in place by late 1914 [46, no. 1 (Jan. 1915), p.14]. According to *Starkey* the window was 'imported from England' (unpaginated).

Note: The attribution to Cox, Buckley & Co., is made on stylistic grounds. This is a possible example of the re-use by this studio of designs originally from Curtis, Ward & Hughes. A certain example of this practice is **C114**. The figure of Christ in **C4** is almost identical in design to that in **C83** at Glenmark, of c. 1907. As Amberley is approximately 11 kilometres from Glenmark the donor of **C4** may have seen the earlier window.

AMBERLEY. THE ROMAN CATHOLIC CHURCH OF THE MOST HOLY PASSION OF OUR LORD, Main North Road [3 windows including A67].

C5. North-east sanctuary, 1 light, tracery [C5 and C6 are a pair].

The Risen Christ Blessing at the Tomb.

Studio: [Bradley Bros, Christchurch] *[signed: L. TAYLOR. CHCH base right, on the grass]*. **Designer:** Leslie Taylor. **Executant:** Leslie Taylor.

Date: 1957 *[dated at the end of the signature]*.

Size: 970mm x 370mm.

Commemoration: The Watson family *[information from the window inscription]*.

Donor: Unknown.

C6 (*Plate 97*). South-east sanctuary, 1 light, tracery.

St Mary BV, The Immaculate Conception.

Studio: Unsigned: [Bradley Bros, Christchurch]. **Designer:** Leslie Taylor. **Executant:** Leslie Taylor.

Date: Undated: [1957].

Size: 970mm x 370mm.

Commemoration: The Croft family *[information from the window inscription]*.

Donor: Unknown.

Note: The executant usually signed his windows as L.G. Taylor. In a conversation with the author on 20 June 1990 Taylor confirmed that C5 and C6 were executed together.

The figure of St Mary is taken from *The Immaculate Conception of Los Venerables* of c. 1678 (Prado, Madrid), by Murillo. B160, also by Taylor, is a replica of C6.

AROWHENUA. THE ANGLICAN CHURCH OF THE HOLY TRINITY
[1 window].

C7. West porch, 1 light.

Christ and the Children.

Studio: James Powell & Sons (Whitefriars), Wealdstone, Middlesex *[rebus, right base, a white friar, 28mm x 12mm]*. **Designer:** [Attributed to C. Rupert Moore]. **Executant:** Unknown.

Date: Undated: [1966].

Size: 1000mm x 1110mm.

Commemoration: Leslie V. Talbot (died on 28 March 1964), the Sunday School Superintendent 1909-42 *[information from the window inscription]*.

Donor: Mrs L.V. Talbot, his widow. **Note:** Elsie L. Talbot died on 6 March 1971 [CHTM 294, RO2.11, 2153].

Documentation: According to the JP&SW Window Glass Order Book this window was ordered by W.G. Douglas & Son, Auckland, Powell's agent. The country,

locality, church, subject, inscriptions, size and cost of £300 are recorded. It was sent on 15 July 1966 [AAD (1/31-1977) (1 Jan. 1965), p.356, order 360]. A JP&SW commission book lists this window under April 1966 [AAD (1/130-1977), p.112].

On 8 May 1965 a faculty application in which the donor is recorded was made by Revd B. Price to Bp Warren [DC Faculties]. A photograph of the design is deposited with this application. A faculty was granted on 8 July 1965 [BR III, p.196] and the window was dedicated by Bp Warren on 9 Oct. 1966 [ibid., p.216]. The dedication is described in the *Timaru Herald* (10 Oct. 1966), p.5.

Note: The attribution to C. Rupert Moore is made on stylistic grounds. This window can be compared with C158 and C160 at Temuka which bear the designer's initials. The donor would certainly have seen these windows as Arowhenua is approximately 1 km from Temuka and Talbot family members are commemorated by C158-C160.

ASHBURTON. THE ANGLICAN CHURCH OF ST STEPHEN [THE MARTYR], Burnett Street [7 windows].

C8. East sanctuary, 5 lights, tracery.

The Ascension.

Studio: HEATON BUTLER & BAYNE LONDON [*signed RL, base right*].
Designer: Unknown. **Executant:** Unknown.

Date: Undated: [1921-22].

Size: 4000mm x 3370mm.

Commemoration: Men from the parish who died in World War I [*information from the window inscription*].

Donor: The parish.

Documentation: On 3 Nov. 1920 it was decided that with regard to a parish war memorial vestry members were to interview firms in Christchurch and inspect any of their windows [VMB, p.312]. Windows in the Cashmere Church [by Smith & Smith Ltd, B23 and B24] had been seen but proved disappointing. It was proposed that Heaton, Butler & Bayne forward a design of *The Ascension* [VMB (24 Nov. 1920), p.313], and a cable was later sent instructing them to execute the window [VMB (5 July 1921), p.319]. Although Smith & Smith Ltd were considered unsuitable for this commission they went on to execute three windows in this church with much publicity. This is an early example of a New Zealand studio attempting, successfully, to compete with overseas studios. The large amount of duty which had to be paid on C8 may have made the New Zealand studio appear more attractive.

CN records that the window was installed on 28 Oct. 1922 [47, no. 6 (Dec. 1922), p.3]. A faculty application was not made until 3 Feb. 1923 by Revd J.F. Wiseman to the DR [DC Ashburton]. A faculty was granted on 6 Feb. 1923 [BR II, p.338] and the faculty paper is deposited in the PR. Notice is given of the impending dedication on Sunday 5 Aug. 1923 in *Ashburton Guardian* (2 Aug. 1923), p.5. According to CN in which a photograph of the window is reproduced the dedication was performed by Abp Julius. About £150 import duty was paid [48, no. 3 (Sept. 1923), p.5]. The window cost £878 13s. 4d. (this includes import tax) [Anon, 1926b (unpaginated)].

C9. Choir vestry, 2 lights, circular tracery.

Christ Blessing with a Child / Christ Blessing.

Studio: Unsigned: [Attributed to R.H. Fraser, Dunedin] **Designer:** [Attributed to Robert Fraser]. **Executant:** [Attributed to Robert Fraser].

Date: Undated: [c. 1901-2].

Size: 3850mm x 1190mm.

Commemoration: Omra Harrison (Jan. 1893 - Nov. 1900) and Alfred Harrison (Nov. 1845 - Sept. 1901) [*information from the window inscription*]. He was an auctioneer and Mayor of Ashburton 1887-88 [*Scotter*, pp.368-69].

Donor: Mona Harrison (mother and widow) [*information from the window inscription*]. **Note:** She died on 24 March 1919 in London [CHTM 282, RO1.03, 273].

Documentation: A faculty was granted on 4 Sept. 1902 for this window to be placed in the north transept (of the first church) [BR II, p.166].

Note: The attribution to Robert Fraser is made on stylistic grounds. This window can be compared with C2 which is signed. The treatment of faces, drapery, base and canopy work is similar.

C10. Choir vestry passage, 2 lights.

St George and the Defeated Dragon / St Antony of Padua with the Christ-Child.

Studio: SMITH & SMITH L^{TD} CHCH F. MASH. DEL. [*Signed RL, base right*]. **Designer:** Frederick Mash. **Executant:** Frederick Mash.

Date: Undated: [c. 1919-20].

Size: 1980mm x 1020mm.

Commemoration: Second Lt. Anthony D.R.R. Rendle of the 9th Battalion Devonshire Regiment and the 2nd Canterbury Battalion NZEF, killed at Passchendaele [Belgium] Oct. 1917 aged 22 [*information from the window inscription*].

Donor: Unknown.

Documentation: A faculty was granted on 30 July 1919 for this window to be placed in the north transept (of the first church) [BR II, p.306] and the faculty paper is deposited in the PR.

Literature: An advertisement for Smith & Smith Ltd with a photograph of this window was published in *CN*, 48, no. 10 (April 1924), p.15.

Note: The face of St George is probably a portrait of the deceased because it is realistic, unconventional and unlike any of the male faces portrayed in Mash's other windows. The insignia are those of the Devonshire Regiment in the LL light and the South Canterbury Regiment in the RL.

C11. North-west transept, Lady Chapel, 2 lights.

The Good Shepherd / The Light of the World.

Studio: Unsigned: [Attributed to Smith & Smith Ltd, ChCh].

Designer: [Attributed to Frederick Mash]. **Executant:** [Attributed to Frederick Mash].

Date: Undated: [1925].

Size: 1965mm x 1000mm.

Commemoration: William F. Allen and Margaret J. Allen [*information from the window inscription*]. He died on 9 Sept. 1919, aged 79 and she died on 7 June 1923 aged 60 [CHTM 285, RO1.03, 214].

Donor: Miss B. Allen, their daughter.

Documentation: A faculty application was made on 25 Nov. 1925 by Revd J.F. Wiseman to the DR [DC Ashburton]. A faculty was granted on 26 Nov. 1925 to place this window in 'the north wall' (of the first church) [BR II, p.357]. According to CN Smith & Smith had completed *The Light of the World* by Nov. 1925 [55, no. 5, p.7]. *The Good Shepherd* was ready by Dec. 1925 and both lights are described in CN as 'a credit to the firm's craftsmanship and a further evidence of their ability to produce stained glass of high quality' [55, no. 6, p.9]. CN records the donor of the window which is in place [55, no. 7 (Jan. 1926), p.22]. An advertisement for Smith & Smith Ltd, with a photograph of this window is reproduced in CN, 55, no. 8 (Feb. 1926), p.13.

Note: The attributions to Smith & Smith Ltd and to Frederick Mash are made on stylistic grounds. This window can be compared with C12 and C16 which are signed and with C58 and C297 which both show a similar treatment of the same subject and are signed.

Note: The design of the RL is based on the painting *The Light of the World*, 1851-53, by William Holman Hunt (Keble College Chapel, Oxford).

C12. North transept gable, Lady Chapel, 3 lights.

The Risen Christ with St Mary BV and St Mary Magdalene.

Studio: HEATON BUTLER & BAYNE LONDON [*signed RL, base right*].

Designer: Unknown. **Executant:** Unknown.

Date: Undated: [1925].

Size: 3800mm x 2080mm.

Commemoration: Sarah Bullock (died on 14 Aug. 1918) and Thomas Bullock (died on 6 Aug. 1923) [*information from the window inscription*]. Thomas Bullock, a stock agent, was Mayor of Ashburton 1878-79 [Scotter, p.372].

Donor: Mrs E.B. Newton, their daughter. **Note:** Gertrude A. Newton died on 16 March 1946 [CHTM 286, RO1.03, 1367].

Documentation: A faculty application was made by Revd J.F. Wiseman to the DR on 5 Aug. 1925 [DC Ashburton]. A faculty was granted on 8 Aug. 1925 to place this window on the 'south side' (of the first church) [BR II, p.356] and the faculty paper is deposited in the PR. CN records the donor and the dedication on 19 Jan. 1926 [55, no. 9 (March 1926), p.19].

C13. North-east transept, Lady Chapel, 2 lights.

St Barnabas the Apostle and Cornelius the Centurion.

Studio: HEATON BUTLER & BAYNE LONDON [*signed RL, base right, 'DON' is obscured*]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1921].

Size: 1965mm x 1000mm.

Commemoration: David Thomas (died on 8 April 1908) and his son Rupert J. Thomas (killed at Gallipoli [Turkey], 8 Aug. 1915) [*information from the window inscription*]. David Thomas a stock agent, was Mayor of Ashburton 1888-90 [*Scotter, p.232*].

Donor: Mrs D. Thomas (widow and mother). **Note:** Mary S. Thomas died on 7 April 1943 aged 86 [CHTM 286, RO1.03, 1359].

Documentation: On 13 Feb. 1922 a faculty application was made by Revd J.F. Wiseman to Abp Julius [DC Ashburton]. A faculty was granted on 14 Feb. 1922 [BR II, p.331] and the faculty paper is deposited in the PR. CN records the donor and that the window was in place in the south-east wall (of the first church) [46, no. 9 (March 1922), p.11].

C14. North-east transept, Lady Chapel, 2 lights.

The Archangel Michael with the Defeated Serpent and St Paul the Apostle.

Studio: SMITH & SMITH LTD CHRISTCHURCH, F. MASH, DEL. [*Signed RL, base right*]. **Designer:** Frederick Mash. **Executant:** Frederick Mash.

Date: Undated: [c. 1920-21].

Size: 1965mm x 1000mm.

Commemoration: Charles W. Nicoll (5 Dec. 1866 - 14 Sept. 1918) [*information from the window inscription*]. He was a merchant [*Scotter, p.372*].

Donor: Unknown.

Documentation: The window was in place by March 1921 [CN, 45, no. 9, p.13] but the position of this window in the first church is unknown.

ASHBURTON. ASHBURTON HOSPITAL CHAPEL, Elizabeth Street
[2 windows].

C15. East sanctuary, 1 light [C15 and C16 are a pair].

God's Ministry Through Christ and the Sacraments.

Studio: [Miller Studios, Dunedin] [*signed: MS / DN. base left, scratched out of paint within a black diamond*]. **Designer:** Beverley Shore-Bennett. **Executant:** Roy Miller.

C16. East sanctuary, 1 light.

God's Ministry Through Christ and the Sacraments.

Studio: [Miller Studios, Dunedin] [*signed: DESIGN / Beverley Shore-Bennett base right, scratched out of paint*]. **Designer:** Beverley Shore-Bennett. **Executant:** Roy Miller.

C15 and C16:

Date: Undated: [1974].

Size: 2907mm x 1475mm.

Commemoration: The service and devotion of the nurses at Ashburton Hospital *[information from the plaque inscription]*.

Donors: Ashburton Hospital nurses and patients.

Documentation: On 5 Sept. 1973 Roy Miller informed W. Duckworth, the Assistant Matron of Ashburton Hospital that the average cost of stained glass from his studio is \$60 to \$70 per square metre [MSC]. Miller informed Duckworth on 15 May 1974 that the designs had been forwarded [MSC]. According to the *Ashburton Guardian* the windows were dedicated on Sunday 24 Nov. 1974 [(23 Nov. 1974), p.6].

The cost for both windows was \$5500 of which \$950 represented the designer's commission. A profit of \$951.50 was made [MSA: Job card. Invoice 518]. E.J. Harrison, the Ashburton Hospital office manager, identified the donors in a letter to Fiona Ciaran on 29 Jan. 1991. The titles and a description of the iconography are recorded in framed photographs of the designs for the windows which are on the wall of the entrance to the chapel.

Preparatory material: The designs for both lights on one sheet, 380mm x 505mm, watercolour, pencil and ink. Inscribed: Nurses' Memorial. / Hospital Chapel Ashburton. / 1974 Beverley Shore-Bennett A.M.G.P.. Collection: MSA, DUHO.

ASHBURTON. THE PRESBYTERIAN CHURCH OF ST ANDREW [THE APOSTLE], Havelock Street [7 windows].

C17. North-east sanctuary, 1 light [C17-C19 are a set].

Christ the Bread of Life.

Studio: John. W. Brock / DUNEDIN *[signed base right, scratched out of paint]*.

Designer: John Brock. **Executant:** John Brock.

Date: Undated: [1952].

Size: 2140mm x 535mm.

Note: Brock used this design numerous times throughout New Zealand. For example a similar window can be seen in St George's Anglican Church, Patea.

C18. East sanctuary, 2 lights.

The Light of the World / The Good Shepherd.

Studio: JOHN W. BROCK DUNEDIN *[signed LL, base right, scratched out of paint]*. John W BROCK DUNEDIN *[signed RL, base right, scratched out of paint, obscured by masonry]*. **Designer:** John Brock. **Executant:** John Brock.

Date: Undated: [1952].

Size: 2140mm x 1410mm.

Note: Both lights were probably 'in stock', hence the presence of two signatures. Brock used these designs many times, especially that of *The Good Shepherd*. See C80 and C230. Other examples can be seen in the Anglican Church of St Peter, Linden, Wellington and the Anglican Church of St Luke, Springcreek, Marlborough.

The design of the LL is based on the painting *The Light of the World*, 1851-53, by William Holman Hunt (Keble College Chapel, Oxford).

C19. South-east sanctuary, 1 light.

Christ the Resurrection and the Life.

Studio: John. W. BROCK DUNEDIN [*signed base right, scratched out of paint*]. **Designer:** John Brock. **Executant:** John Brock.

Date: Undated: [1952].

Size: 2140mm x 535mm.

C17-C19:

Commemoration: Leslie J. Watt [*information from the window inscription on C18*]. He was a local dentist.

Donors: T.E. Watt and a Miss Watt, the brother and sister of Leslie Watt. **Note:** They were Thomas and Lily Watt.

Documentation: On 7 May 1952 approval was granted of designs for windows which T.E. Watt and Miss Watt wanted to give in memory of their brother [Board of Managers' Minutes, p.177]. The *Ashburton Guardian* records the dedication of this set on Sunday 7 Dec. 1952 [(8 Dec. 1952), p.4].

Preparatory material: The design, 195mm x 78mm, watercolour, ink and pencil on cartridge paper. Collection: John Brock, by bequest to Elaine Boucher (his daughter), by gift to Fiona Ciaran.

Note: The Christian names of the donors were supplied to the author in a letter of 1 March 1992 by Peggy Ross, a parishioner.

C20-C23 west porch, 1 light each [C20-C23 are a set].

C20. *Christ Calling St Andrew the Fisherman.*

Studio: Unsigned: [Stewart & Co., Christchurch].

C21. *St Andrew the Apostle Bringing St Peter, his Brother, to Meet Christ.*

Studio: Unsigned: [Stewart & Co., Christchurch].

C22. *St Andrew Bringing the Boy with the Loaves and Fishes to Christ.*

Studio: Unsigned: [Stewart & Co., Christchurch].

C23 (Plate 98). St Andrew Crucified.

Studio: STEWART / CHCH [*signed base right, scratched out of paint, 1 line, the slash is part of the signature*].

C20-C23:

Designer: Graham Stewart. **Executant:** Graham Stewart.

Date: Undated: [1983].

Size: 1090mm x 530mm.

Commemoration: James Baxter, the first Ashburton County Engineer [and William Thomas ?].

Donors: Joan R. West, granddaughter of James Baxter, and William Thomas by bequest.

Documentation: The Board of Managers' Minutes record that Joan R. West of Ontario, Canada had sent a cheque for \$100 to be used towards the replacement of windows in memory of her grandfather James Baxter, the first Ashburton County Engineer. This was added to the bequest of William Thomas which was to be used for the installation of a stained glass window [May 1980, p.225]. On 6 Feb. 1983 sketches and a progress payment of \$1400 were approved [ibid. (21 Feb. 1983) (unpaginated)]. A final payment of \$1400 was to be made for the windows expected in the next two days [ibid. (16 May 1983)]. The windows are discussed briefly in *Ashburton Guardian* (20 June 1983), p.1.

ASHLEY. THE INTERDENOMINATIONAL CHURCH OF ST SIMON AND ST JUDE [THE APOSTLES] [1 window].

C24. East sanctuary, 3 lights, tracery.

The Parable of the Good Samaritan.

Studio: Unsigned: [Clayton & Bell, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1905].

Size: 2330mm x 1480mm.

Commemoration: Charlotte J. Simpkinson who died on 26 Aug. 1904 [*information from the window inscription*].

Donors: J.E.G. Simpkinson her widower, Herbert Brown and a Miss Brown.

Note: John Simpkinson died on 1 June 1944 [Balcairn CHT 538].

Documentation: On 27 July 1905 Mr Simpkinson's offer to donate an east window was accepted by the vestry [VMB (unpaginated)]. The donor is recorded as J.E.G. Simpkinson alone in a faculty application made in an unsigned and undated letter [BR II, p.193]. A faculty was granted on 25 Sept. 1905 [ibid.]. *NZCN* records the studio and plural donors of this window which was dedicated by Bp Julius on 4 April 1906 [36, no. 5 (May 1906), p.14].

Note: Clayton & Bell may have been chosen because of their windows which commemorate members of the Brown family at Fernside (C73-C75). A faculty was granted for C75 on 18 July 1905. Ashley and Fernside were part of the same parish in the 1870s and, after a parish boundary change, continued close ties. See A68.

BARRHILL. THE ANGLICAN CHURCH OF ST JOHN THE EVANGELIST [4 windows].

C25. North-east sanctuary, 1 light [C25 and C27 are a pair].

The Sower.

Studio: ABBOTT. / LANCASTER / ENGLAND [*signed base right, 'ENGLAND' obscured by masonry*]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [c. 1959-60].

Size: 1640mm x 400mm.

Commemoration: Henry W. Dixon (21 Oct. 1884 - 8 Sept. 1955) [*information from the window inscription*].

Donor: Bessie Dixon, his widow.

Documentation: See C27.

C26. East sanctuary, 1 light.

The Good Shepherd.

Studio: Unsigned: Unknown.

Date: Undated: [1947].

Size: 1640mm x 405mm.

Commemoration: William F. Irwin RNZAF who died of injuries in England 18 Dec. 1942, aged 24 [*information from the window inscription*].

Donors: Emily and John C. Irwin, his parents.

Documentation: The VMB records that this window was dedicated on 23 Nov. 1947 by Revd W. Wisdom [(28 April 1948) (unpaginated)]. According to CP it was imported from England [3, no. 7 (Aug. 1948), p.3]. Robert Irwin, a son of the donors, gave their names in a conversation with the author on 15 Oct. 1990.

C27. South-east sanctuary, 1 light [C27 and C25 are a pair].

St Francis of Assisi Preaching to the Birds.

Studio: ABBOTT. / LANCASTER / ENGLAND [*signed base right*] **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [c. 1959-60].

Size: 1640mm x 400mm.

Commemoration: Louise E. Maidens (28 April 1878 - 3 May 1947) and her husband, Arthur T. Maidens (21 May 1873 - 10 April 1959) [*information from the window inscription*].

Donor: Their family.

Documentation: Bp Warren informed Revd F.R.H. Wright on 26 May 1959 that he was returning the designs for C25 and C27 and was unhappy with the face, right arm and leg of *The Sower* [DC Faculties]. On 30 June 1959 Warren gave Wright permission to proceed provided minor changes to the portions previously outlined were made [DC Faculties]. A faculty was granted on 12 Nov. 1959 for both windows [BR III, p.106]. The VMB records that the Maidens family had decided to install this window with money left by Arthur Maidens [(26 April 1960) (unpaginated)].

Literature: C25 and C27 were dedicated on Sunday 13 Nov. 1960 by Canon W. Wisdom [Anon. 1977, p.11]. According to Irwin (unpaginated) the windows were 'chosen and bought in England by Mrs Bessie Dixon'.

C28. North nave, 1 light.

The Walk of Faith Leading to Christ and the Cross.

Studio: Unsigned: [Miller Studios, Dunedin]. **Designer:** Kenneth Bunton. **Executant:** Roy Miller.

Date: Undated: [1970-71].

Size: 1640mm x 405mm.

Commemoration: Elizabeth and George Blackmore and all pioneers who worshipped in St John's [information from the window inscription]. He died on 3 Feb. 1900 aged 51. She died on 19 April 1922 aged 75 [CHTM 289, RO1.04, 3].

Donor: Ronald G. Mauger, their grandson.

Documentation: Roy Miller forwarded a sketch to R.G. Mauger with a letter of 21 July 1970 in which the unusual subject of the window is recorded [DC Faculties]. A faculty was granted on 21 Sept. 1970 [BR III, p.268]. On 5 Nov. 1970 Miller instructed Kenneth Bunton to proceed with the cartoon [MSC] and on 23 Feb. 1971 Miller informed Mauger that the window was ready [MSC]. The VMB records that the window was dedicated by Revd Underhill [(25 May 1971), p.102]. Ronald Mauger established the relationship of the donor to those commemorated in a conversation with the author on 10 May 1990.

Preparatory material: The design, 203mm x 120mm, ink, pencil and tinted pencil on cartridge paper. Inscribed: BARRHILL ANGLICAN CHURCH / EAGLE LODGE / MARLPIT HILL / EDENBRIDGE / KENT ENGLAND / Kenneth G Bunton / AMGP 70 /SCALE 1"=1'. Collection: MSA, DUHO.

The cartoon, 1670mm x 445mm, ink on cartridge paper. Inscribed: 'Inscription following' [Inscribed on the reverse in a later hand]: K.G.B. 'CHRISTIAN WALK' / ST. JOHN. ANG. BARRHILL. Collection: MSA, DUHO.

BELFAST. THE ANGLICAN CHURCH OF ST DAVID, Main Road
[1 window].

C29. North nave, 1 light.

St Mary BV and the Christ-Child Blessing.

Studio: [Miller Studios, Dunedin] [signed: MS base right, scratched out of paint within a black diamond]. **Designer:** Beverley Shore-Bennett. **Executant:** Roy Miller.

Date: Undated: [1974].

Size: 1570mm x 495mm.

Commemoration: Caroline and Edward Harris and their family [information from the plaque inscription]. **Note:** He lived from 1864 to 1936 and she lived from 1871 to 1952 [CHTM 261, Q08.02, 181].

Donors: Doreen Inch and Eva Hill, their daughters.

Documentation: A faculty was granted on 7 Feb. 1974 [BR III, p.310]. Roy Miller informed Revd L.J. Denny on 29 May 1974 that the window was to be forwarded [MSC]. Linda Warren, granddaughter of the commemorated, gave the names of the donors in a conversation with the author on 20 April 1991.

The window cost \$385 of which \$65 represented the designer's commission. The window was made at a loss of \$31.90 [MSA Job card. Invoice 2923].

Note: The particular St David to whom this church is dedicated is uncertain.

BROOKSIDE. THE ANGLICAN CHURCH OF ST LUKE [THE EVANGELIST] [2 windows].

C30. South nave, 1 light.

St Luke the Evangelist.

Studio: SMITH & SMITH L^{TD} CHCH [*signed base of the saint's inscription*].
Designer: [Attributed to Frederick Mash]. **Executant:** [Attributed to Frederick Mash].

Date: Undated: [1921].

Size: 1200mm x 330mm.

Commemoration: Benjamin Thyer [*information from the plaque inscription*]. He died on 2 March 1917, aged 65 [CHTM 282, Q16.01, 46].

Donors: His friends, who erected the window on 10 July 1921 [*information from the plaque inscription*].

Documentation: On 8 July 1921 a faculty application was made by Revd H. Hanby [DC Leeston] and a faculty was granted on 8 July 1921 [BR II, p.325].

Note: The attribution to Frederick Mash is made on stylistic grounds. This window can be compared with C16 which is signed and of a contemporary date. The figure of St Paul in C16 resembles that of St Luke in this window by similarity of facial features, drapery, pose, and foliage.

C31. North nave, 1 light.

The Good Shepherd Blessing.

Studio: STEWART & CO [*signed base centre*]. **Designer:** Graham Stewart.
Executant: Graham Stewart.

Date: Undated: [1976].

Size: 1195mm x 333mm.

Commemoration: Abraham J. Williams [*information from the plaque inscription*]. He died on 7 May 1927, aged 85 [CHTM 282, Q16.01, 31].

Donor: Amy G. Lund, his granddaughter, in Dec. 1976 [*information from the plaque inscription*].

Documentation: A faculty was granted on 21 Sept. 1976 [BR III, p.342].

BURNHAM MILITARY CAMP. ALL SAINTS' GARRISON CHAPEL
[2 windows].

C32. North-east sanctuary, 1 light [C32 and C33 are a pair].

The Tree of Life.

Studio: [Miller Studios, Dunedin] *[signed: MS base right, scratched out of paint within a black diamond]*. **Designer:** Beverley Shore-Bennett. **Executant:** Roy Miller.

C33. South-east sanctuary, 1 light.

The Burning Bush.

Studio: [Miller Studios, Dunedin] *[signed: Beverley / Shore-Bennett base right, scratched out of paint]*. **Designer:** Beverley Shore-Bennett. **Executant:** Roy Miller.

C32 and C33:

Date: Undated: [1976].

Size: 1380mm x 440mm.

Commemoration: Members of the New Zealand Regiment, the Royal New Zealand Infantry Regiment, and those affiliated with them who lost their lives while serving overseas *[faculty paper]*.

Donors: The Royal New Zealand Infantry Regiment *[faculty paper]*.

Documentation: The cost for both windows was \$1202 of which \$208 represented the designer's commission. A profit of \$351.80 was made [MSA: Job card. Invoice 2894].

Photographs of the windows are reproduced and a brief description is recorded in the brochure for the dedication by Dean Michael Underhill on 21 Nov. 1976 *[Dedication of the Infantry Memorial Windows* [nd, unpaginated]. A faculty was granted on 7 Feb. 1977 [BR III, p.350] and the faculty paper is framed in the chapel.

Note: The insigne of the Royal New Zealand Infantry is shown in the base of C33.

Preparatory material: The designs on one sheet, 200mm x 260mm; watercolour and ink on cartridge paper. Inscribed THE TREE OF LIFE / Burnham Military Chapel Canterbury / THE BURNING BUSH / Beverley Shore-Bennett A.M.G.P. Miller Studios Ltd. / Feb. 76. Collection: DUHO, MSA.

CAVE. THE ANGLICAN CHURCH OF ALL SAINTS [2 windows].

C34. East sanctuary, 3 lights, tracery.

The Parable of the Lilies of the Field.

Studio: [Miller Studios, Dunedin] *[signed: DESIGN / F.V. ELLIS A.R.C.A. (LOND.) / EXECUTION / O.G. MILLER & SONS Dunedin RL, base right, scratched out of paint]*. **Designer:** Frederick Ellis. **Executant:** Roy Miller.

Date: 1953 [*dated at the end of the signature*].

Size: 1680mm x 1650mm.

Commemoration: Alfred Amyes (1851-1941), Elizabeth A. Amyes (1852-1928), their son Alfred C. Amyes (killed at Passchendaele [Belgium] 1917) and their daughter Constance [Baker] (died on 10 Dec. 1947) [*information from the plaque inscription*].

Donors: Miss Amyes and Arthur Baker. He was the husband of Constance [*information from the plaque inscription*].

Documentation: See C35

C35 (*Plate 88*). West end, 2 lights.

Christ and the Children.

Studio: Unsigned: [Attributed to Burlison & Grylls, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [post 1919].

Size: 2120mm x 1020mm.

Commemoration: Formerly, Janet Elworthy (2 Nov. 1909 - 20 Jan. 1919) [C190]. This is now a non-commemorative gift.

Donors: Bertha and Percy Elworthy, her parents. **Note:** He farmed Gordon's Valley [*Christ's 1950*, p.208].

Documentation: On 1 July 1951 a stained glass window which Percy Elworthy had offered on behalf of himself and his wife [Bertha] was accepted with thanks. It was originally intended for St Mary's Timaru as a memorial to their daughter Janet but as 'the Cave Church was to be erected in the district so well known to their family they asked the vestry to accept it' [VMB St Alban's Pleasant Point (unpaginated)]. On 8 Nov. 1951 Revd F.L. Allen described to Bp Warren the circumstances of the offers of the two windows for this church [DC Faculties]. A faculty was granted for both windows on 31 Jan. 1952 [BR II, p.555].

Note: An advertisement for a window by 'Beavington & Grills' [*sic*] for sale in Timaru was published in *CN*, 60, no. 2 (Aug. 1930), p.11] which must refer to this work.

The attribution to Burlison & Grylls is made on stylistic grounds. The window resembles C196 in the design of the figures, painting style and the large use of silver stain. Burlison & Grylls may have been chosen for this commission on the strength of C196 in St Mary's, Timaru, as the Elworthy family worshipped there. Fiona, Lady Elworthy described the kneeling girl in the right light of C35 as a portrait of Janet Elworthy, in a conversation with the author in April 1985. This window must have caused some dissatisfaction as *Lawrence* notes that this window was 'rejected as unworthy of St. Mary's' [p.91].

CAVE. THE PRESBYTERIAN MEMORIAL CHURCH OF ST DAVID [OF THE OLD TESTAMENT] [14 windows].

C36. East sanctuary, 3 lights.

The Good Shepherd with Ruth the Gleaner and David the Shepherd.

Studio: Unsigned: [Attributed to Mathieson & Gibson, Melbourne]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [c. 1929].

Size: 2930mm x 2020mm.

Commemoration: Andrew and Catherine Burnett, pioneers of the Mount Cook sheep-run in 1864 [*information from the plaque inscription*].

Donors: Thomas D. and Agnes Burnett (their son and daughter-in-law), and family. They built this church in memory of Andrew and Catherine Burnett and all Mackenzie Country pioneers [*Crawford N*, p.80]. Thomas Burnett ran the Mount Cook Station with his brothers [*Acland*, p.345]. He was an MP for Temuka in 1919-41 and died on 30 Nov. 1941 [*Wood*, p.103].

Note: The attribution to Mathieson & Gibson is made on stylistic grounds. C36 and C45 can be compared with the illustration in *Zimmer 1984*, p.109.

C37-C44: South nave, 1 light each which depicts the Apostle's emblem. [These are a set with C46-C49].

C37. *St Simon the Apostle.*

C38. *St Bartholomew the Apostle.*

C39. *St Thomas the Apostle.*

C40. *St James the Greater, the Apostle.*

C41. *St Matthias the Apostle.*

C42. *St Jude (Thaddaeus) the Apostle.*

C43. *St James the Less, the Apostle.*

C44. *St Peter the Apostle.*

Studio: Unsigned: [Attributed to Mathieson & Gibson, Melbourne]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [c. 1929].

Size: 1140mm x 455mm.

C45. West end gable, 2 lights.

Rachel the Shepherdess Drawing Water From a Well / Christ in the House of St Martha and Mary of Bethany.

Studio: Unsigned: [Attributed to Mathieson & Gibson, Melbourne]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [c. 1929].

Size: 1800mm x 1270mm.

Commemoration: Pioneer women of the Mackenzie Country [*information from the plaque inscription*].

Donors: Thomas D. and Agnes Burnett and family. See C36.

C46-C49:

North nave, 1 light each which depicts the Apostle's emblem.

C46. *St Philip the Apostle.*

C47. *St John the Apostle and Evangelist.*

C48. *St Matthew the Apostle and Evangelist.*

C49. *St Andrew the Apostle.*

Studio: Unsigned: [Attributed to Mathieson & Gibson, Melbourne]. **Designer:** Unknown. **Executant:** Unknown.
Date: Undated: [c. 1929].
Size: 1140mm x 455mm.

Documentation: There is a framed description of the building in this church which records that all windows were 'designed and made in Melbourne'. According to the *Timaru Herald* at the opening of the church on 22 Nov. 1930, the windows were in place but the studio is not recorded [(24 Nov. 1930), pp.7 & 11].

Literature: This church is described in *F., D.* as 'the only building in Australasia, with the exception of the old Provincial Council Chambers in Christchurch, which has windows of this medieval grisaille' [p.11]. However the nave windows represent grisaille in a very basic manner. There are in fact many Victorian stained glass windows in New Zealand which incorporate elaborate grisaille, particularly examples by Lavers, Barraud & Westlake.

Note: The unusual dedication of this church to David of the Old Testament was made because he was a shepherd in his youth and the Mackenzie Country is a sheep-farming region [*F., D.*, pp.3-4].

CHEVIOT. THE ANGLICAN CHURCH OF ST JOHN THE BAPTIST [3 windows].

C50. East sanctuary, 3 lights.

St George and the Defeated Dragon.

Studio: Unsigned: [Morris & Co., Merton Abbey, Surrey].
Designer: J. Henry Dearle (St George); angels after Sir Edward Burne-Jones.
Executants: (See Literature).

Date: Undated: [1922].

Size: 1960mm x 1520mm.

Commemoration: Maj. William R. Campbell DSO, 14th King's Hussars, killed near Hooge, Flanders [Belgium], on 13 May 1915, aged 35 [*information from the window inscription*].

Donors: His parents, widow, and brothers. **Note:** Maud Campbell was his widow [*Burke's*, p.464]. See also C51.

Documentation: The donors are recorded in the *Nelson Diocesan Gazette* (Cheviot was formerly in the Nelson Anglican Diocese) with the information that the window was dedicated on Sunday 26 Nov. 1922 by Bp William Sadlier [10, no. 1 (Jan. 1923) (unpaginated)].

Literature: This window is documented in *Sewter 1974-75* [II, p.220] and the information from Morris & Co's unpublished studio list, Windows Executed from 1st July 1916 is reproduced. The entry dated 17 July 1922 names the glass-painters as Seeley (angels), Glasby then Chadwick (St George and the dragon), Chadwick (sky, flowers etc).

The centre light is ascribed to Dearle and said to be based on an 'altered' design for *St Michael* of 1919 for the Church of the Holy Sepulchre in Northampton [*Sewter* II, pp.141 & 220]. However Don Green provided a list of the re-use of the designs upon which the Cheviot windows are based, in addition to the list in *Sewter* in a letter to Fiona Ciaran on 7 Sept. 1986. Green states that the

Northampton window, upon which the Cheviot figure of *St George* is said to be based, is different and suggests that it is an original design by Dearle for this commission. Green is compiling a revised catalogue of Morris & Co. windows.

The two Trumpeting Angels in the left and right lights are based on designs drawn in 1869 by Burne-Jones (Sewter records these designs as 'BJ26' and 'BJ27') for the Church of St Edward the Confessor, Cheddleton, Staffordshire [Sewter II, p.50]. These are illustrated in Sewter I, plate X. Sewter does not record their re-use at Cheviot.

A photograph of the window is reproduced in *Press*, 15 Dec. 1971, p. 20; *ibid.*, 16 Dec. 1971, p.1. See A59.

C51. West end, 3 lights.

Faith, Patience and Hope.

Studio: Unsigned: [Morris & Co., Merton Abbey, Surrey].

Designer: J. Henry Dearle, after Sir Edward Burne-Jones. **Executants:** (See Literature).

Date: Undated: [1928-29].

Size: 2685mm x 1385mm.

Commemoration: Charles R. Campbell 11th Baronet of Anchinbreck [*sic*], and Sara, his wife [*information from the window inscription*]. Sir Charles died on 4 Oct 1919 and Sara, Lady Campbell died on 25 June 1927 [Burke's, p.464: Campbell of Auchinbreck]. See C52.

Donors: Their surviving sons who gave this in 1929 [*information from the window inscription*]. They were Charles, Norman and Louis Campbell [Burke's, p.464].

Documentation: According to the *Nelson Diocesan Gazette* in which the donors are recorded this window was dedicated by Bp Sadlier on Sunday 5 Jan. 1930 with C52 [4, no. 2 (Feb. 1930), p.21].

Literature: This window is documented in *Sewter 1974-75* [II, p.220] and the information from Morris & Co's unpublished studio list, Windows Executed from 1st July 1916 is reproduced. The entry (no date is recorded) names the glass-painters of this window as Titcomb (Faith and Hope), Seeley (Angel and St Mary BV), Chadwick (background).

Sewter demonstrates that this window was executed from re-used designs. The designs for *Faith* ('BJ WB65') and *Hope* ('BJ WB64') were drawn by Burne-Jones and used first in 1894-95 for a window in the Church of St Tyfaelog, Llandefeilog, Carmarthenshire, Wales [Sewter I, plate 622; II, pp.121 & 294 & 297].

The figure of *Patience* is based on a design by Burne-Jones first used to depict 'Mary Virgin' ('BJ WB68'), in 1894 for Burne-Jones' parish church of St Margaret's, Rottingdean, Sussex [Sewter I, plate 620; II, p.164].

C52. North nave, 1 light.

Peace.

Studio: Unsigned: [Morris & Co., Merton Abbey, Surrey].

Designer: J. Henry Dearle, after Sir Edward Burne-Jones. **Executants:** (See *Literature*).

Date: Undated: [1928-29].

Size: 1240mm x 282mm.

Commemoration: Sara, Lady Campbell, who died 25 June 1927.

Donor: Caroline, Lady Bell, her sister. **Note:** Lady Campbell and Lady Bell were daughters of William and Eliza Robinson of Cheviot. See B290.

Documentation: The *Nelson Diocesan Gazette* records the donor and commemoration and notes that this window was dedicated by Bp Sadlier on Sunday 5 Jan. 1930 with C51 [4, no. 2 (Feb. 1930), p.21].

Literature: According to *Sewter 1974-75* the unpublished studio list, Windows Executed from 1st July 1916 (no date is recorded), names the glass-painters of this window as Titcomb (figure), Chadwick (apple bough, scroll and 'coloured band') [II, p.220].

This window is executed from a re-used design. The figure of Peace is based on that of *St Margaret* designed by Burne-Jones ['BJ 418'] and first used in 1881-82 for the Church of St Peter, Bramley, Yorkshire [*Sewter* I, plate 560; II, p.29].

Note: The location of the Cheviot parish records have not been made known to the author.

COURTENAY. THE ANGLICAN CHURCH OF ST MATTHEW [THE EVANGELIST] [See HALKETT C89].

CULVERDEN. THE ANGLICAN CHURCH OF ST MARY [BV] [1 window].

C53. East sanctuary, 3 lights.

Christ Seated in Majesty with the Archangels Michael and Gabriel.

Studio: Unsigned: [James Powell & Sons, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1922].

Size: 1374mm x 1695mm.

Commemoration: Lt. Francis Davison NZEF, killed at Gallipoli [Turkey], 7 Aug. 1915 [*information from the window inscription*]. He farmed Lowry Peaks [*Gardner 1956*, p.287].

Donor: Mrs F. Davison, his widow. **Note:** She was Alice W. Davison [*Christ's 1981*, p.441].

Documentation: On 29 March 1921 plans for the window forwarded by Mrs Davison were considered by the vestry [VMB Amuri (unpaginated)]. A faculty was granted on 11 April 1921 [Nelson Anglican Bishop's Register (p.185, entry 260)] and the window was dedicated by Bp William Sadlier on Sunday 27 May 1923 [*Nelson Diocesan Gazette* (Aug. 1923) (unpaginated)]. **Note:** Culverden was formerly in the Nelson Anglican Diocese.

According to the JP&SW Window Glass Order Book this window was ordered by Mrs Davison from Wellington. The country, locality, church, subject, inscriptions,

size and weight are recorded. The window cost £180 [AAD (1/23-1977) (30 May 1921), p.391, order 5714]. A JP&SW commission book lists this window under 1922 [AAD (1/129-1977), p.219].

CULVERDEN. THE PRESBYTERIAN CHURCH OF ST ANDREW [THE APOSTLE] [2 windows].

C54. East sanctuary, 2 lights.

The Good Shepherd and a Farmer with his Sheep.

Studio: [Miller Studios, Dunedin] [*signed: MS RL, base right, scratched out of a paint in a black diamond*]. **Designer:** Beverley Shore-Bennett. **Executant:** Roy Miller.

Date: Undated: [1974].

Size: 1200mm x 1070mm.

Commemoration: Bryce and Lucy McMillan [*information from the window inscription*]. She died on 22 Dec. 1950 and he died on 6 March 1963 [CHT Q01, 16].

Donors: Bryce and Nancy McMillan, their children. The family had farmed Matagauri.

Documentation: The window cost \$650 of which \$120 represented the designer's commission. A profit of \$62.50 was made [MSA: Job card. Invoice 2743].

Preparatory material: The design, 290mm x 245mm, watercolour and ink on cartridge paper. Inscribed: Proposed Windows for / Culverden Presbyterian Church / Canterbury. / Beverley Shore-Bennett / M.G.P. / Miller Studios Ltd '73. Collection: MSA, DUHO.

Note: Margaret Calder, a parishioner, identified the donors and their farm in a letter to Fiona Ciaran on 30 Jan. 1991.

C55. West end, 3 lights, tracery.

St Andrew the Apostle.

Studio: Unsigned. Unknown [possibly Australian].

Date: Undated: [1938].

Size: 3330mm x 2150mm.

Commemoration: Walter and Minnie M. Macfarlane of Kaiwara [*information from the window inscriptions*]. Kaiwara is a sheep station [Gardner 1956, p.288].

Donor: Colleen Mathias, their daughter.

Documentation: On the inside front cover of the SMB [of 2 Sept. 1925 to 27 Nov. 1983] is inserted a note of 10 Dec. 1937 (presumably from the unknown studio) to the donor, giving a description of the proposed window. Permission was sought on 11 Feb. 1938 to place the window [SMB, p.75].

Note: The elderly donor stated that the window was executed in Australia but was unable to recall any further details about it in a conversation with the author on 12 Jan. 1991.

CUST. THE ANGLICAN CHURCH OF ST JAMES [THE GREATER]
[2 windows].

C56. East sanctuary, 2 lights, trefoil tracery.

The Apostles St James the Greater, and his Brother, St John the Evangelist.

Studio: Unsigned: [James Powell & Sons, London]. **Designer:** Unknown.
Executant: Unknown.

Date: Undated: [1895].

Size: 2230mm x 1130mm.

Commemoration: Robert Chapman, who died on 15 Sept. 1882 [*information from the window inscription*]. He owned the Springbank run [*Acland*, p.76].

Donor: Mrs Chapman, his widow. **Note:** Sarah Chapman died on 17 April 1908 [DDR notes, Canterbury Museum].

Documentation: According to the JP&SW Window Glass Order Book this window was ordered by Revd McKenzie Gibson in Cust. The country, locality, church, subject, inscriptions, size, weight and a drawing of the shape of the lights and tracery are recorded. The window cost £50 and was sent on 9 Dec. 1895 [AAD (1/12-1977) (27 May 1895), p.181, order 6603].

A faculty was granted on 16 March 1896 [BR II, p.113] and the donor who is recorded was thanked by the vestry on 23 April 1896 [VMB (unpaginated)].

C57. West end gable, 1 light.

The Light of the World.

Studio: Unsigned: Unknown [possibly Australian].

Date: Undated: [c. 1921-22].

Size: 3000mm x 700mm.

Commemoration: Reginald and Alice Blunden and their son Leonard W. Blunden [*information from the window inscription*]. The Blunden family farmed The Downs [*Acland*, p.75]. Reginald Blunden died on 3 Aug. 1914. Alice Blunden died on 7 Jan. 1917. Leonard Blunden was killed in action in Belgium on 4 Oct. 1917 [CHTM 258, QO6.01, 37].

Donor: Mabel Beere (Alice's daughter and Leonard's half-sister).

Documentation: On 6 June 1922 Revd James Hay sought permission from the DR to install a window [DC Cust]. The donor is identified clearly in a letter of 26 June 1922 from Hay to the DR [DC Cust] although the window inscription describes this as a family tribute. A faculty was granted on 29 June 1922 [BR II, p.334] and the faculty paper is deposited in the DC Cust. CN records the dedication on 18 Feb. 1923 by Abp Julius [47, no. 9 (March 1923), pp.17-18].

Note: The design is based on the painting *The Light of the World*, 1851-53, by William Holman Hunt (Keble College Chapel, Oxford).

CUST. THE UNION CHURCH OF ST DAVID [1 window].

C58 (*Plate 95*). East sanctuary, 2 lights, tracery.

The Good Shepherd / The Light of the World.

Studio: [Smith & Smith Ltd, Christchurch] *[signed: F.MASH. DEL. RL, base left]*. **Designer:** Frederick Mash. **Executant:** Frederick Mash.

Date: Undated: [1947].

Size: 1530mm x 850mm.

Commemoration: Drv. Alexander R. Dewar, killed in Crete, 21 May 1941, aged 21 *[information from the window inscription]*.

Donor: His family *[information from the window inscription]*.

Documentation: The *Press* of 3 Dec. 1947 reported the impending dedication on Sunday 7 Dec. An informative interview with Mash is recorded which highlights this window as his last commission. He is described as 'just retired after practising his craft in Christchurch for nearly 40 years.' The similarity of this window to that at Woodend [C296], is mentioned [p.6].

Note: The design of the RL is based on the painting *The Light of the World*, 1851-53, by William Holman Hunt (Keble College Chapel, Oxford). This window is similar in design to C13 and in reverse, C296, both by Mash. The design of the LL is after Frederick Shields's painting *The Good Shepherd*, of unknown date (Manchester City Art Gallery).

DARFIELD. THE TRINITY UNION CHURCH, West Coast Road
[2 windows].

C59. West end, 3 lights, tracery.

The Crucified Christ (as the True Vine) Mourned by St Mary BV and St Andrew the Apostle.

Studio: SMITH & SMITH / LTD F MASH / DEL *[signed base right]*.
Designer: Frederick Mash. **Executant:** Frederick Mash.

Date: Undated: [c. 1919].

Size: 2230mm x 1360mm.

Commemoration: Frank E. Jarman (died of wounds at Gallipoli [Turkey], 7 Aug. 1915) and Harry N. Jarman (killed in France 25 Aug. 1918) *[information from the plaque inscription]*. Frank Jarman was aged 27 and Harry Jarman was aged 25 [CHTM 257, Q04.04, 51]. They were brothers.

Donor: Their family.

Documentation: A faculty application was made for an east window (in the former church) by Revd Hughes to Bp Julius on 29 Sept. 1919. The donors and familial relationship are recorded [DC Malvern]. A faculty was granted on 24 Oct. 1919 [BR II, p.309].

Note: This window was in the Anglican Church of St Andrew, Darfield, now demolished, hence the depiction of St Andrew in the place at the Crucifixion traditionally taken by St John the Evangelist.

C60. West porch, 1 light.

The Good Shepherd Blessing.

Studio: James Powell & Sons (Whitefriars), Wealdstone, Middlesex [*rebus base right, a white friar in a black rectangle, 40mm x 20mm*]. **Designer:** Arthur Erridge. **Executant:** Unknown.

Date: Undated: [1939].

Size: 1850mm x 470mm.

Commemoration: Henry A. Knight of Racecourse Hill (29 Aug. 1860 - 3 Oct. 1935) [*information from the window inscription*].

Donor: Mrs Knight, his widow. **Note:** Beatrice Knight died in Oct. 1948 [MDCB K225].

Documentation: According to the JP&SW Window Glass Order Book this window was ordered by Cecil Wood [architect] in Christchurch. The country, subject, inscriptions, designer and size are recorded with a basic drawing of the figure and shape of the light. The locality is recorded as 'Canterbury'. The subject is 'Our Lord as the Good Shepherd but without any sheep'. The window was sent on 17 April 1939. The cost was £55. The freight was £2 5d and the insurance including war damage was £4 12s. [AAD (1/29-1977) (4 Nov. 1938), p.39, order 8678].

A studio photograph, 933, is archived in album AAD (1/82-1977) JP&SW and this window is listed under 1939 in AAD (1/129-1977) JP&SW (commission book), p.220.

A faculty was granted on 12 June 1939 to place the window on the 'north wall' (in the first church) [BR II, p.467] and CN reported the dedication on Sunday 3 Sept. 1939 [no. 4 [*sic*] (Oct. 1939), p.161].

ESK VALLEY. THE ANGLICAN CHURCH OF ST MARY [BV] [8 windows].

C61. North-east sanctuary, cinquefoil [C61-C63 are a set].

IHS Monogram.

C62. East sanctuary, cinquefoil.

An Angel With a Scroll.

C63. South-east sanctuary, cinquefoil.

Alpha and Omega Symbols.

C61-C63:

Studio: Unsigned: [Attributed to Clayton & Bell, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [c. 1879].

Size: 1000mm x 970mm.

Commemoration: Charles Meyer, who died on 30 Aug. 1878 at Loch Inver, Scotland [and also Ellen M. Meyer, his wife, who died on 30 Jan. 1878 ?]. **Note:** Charles Meyer owned the Blue Cliffs run and gave the land and money for the church in memory of Ellen Meyer [*Acland*, pp.190-91; *Elworthy* (unpaginated)].

Donors: Charles Meyer's friends.

Documentation: The *Timaru Herald* of 13 May 1880 reported the consecration of this church on 11 May 1880. In place were 'three rose windows in the chancel in stained glass, obtained from Home, in memory of Mr and Mrs Meyer' [p.2]. However according to *NZCN* the chancel windows were placed by 'a number of Mr. Meyer's friends' as a memorial to him alone [10, no. 8 (June 1880), p.314].

Note: The attribution to Clayton & Bell is made on stylistic grounds. C62 shows similarity with the cinquefoils in B43 and in particular the angel at the base. The architect of this church, B.W. Mountfort, may have been influenced by C61-C63 when he designed B43.

C64. West end, 1 light [C64 and C65 are a pair].

The Good Shepherd.

C65. West end, 1 light.

St John the Baptist.

C64 and C65:

Studio: Unsigned: [Unknown, English].

Date: Undated: [c. 1883].

Size: 2280mm x 430mm.

Commemoration: Charles Meyer [information from the plaque inscription].

Donors: Emma M. and Richard J. Mooyaart [information from the plaque inscription]. They were his sister and brother-in-law of Amberley, Gloucs., England [Elworthy (unpaginated)].

Documentation: A faculty was granted on 24 Dec. 1883 [BR I, p.338] for the windows described in *NZCN* as 'sent from England' [13, no. 1 (Jan. 1884), p.2].

Note: The executant and possibly the designer of C64 and C65 is certainly the person who executed the lower window in the north transept of Wells Cathedral. That window, depicting rulers of England, was executed by James Powell & Sons but there is no record of C64 and C65 in the archives of that studio. The executant of these windows has a distinctive style particularly in the treatment of facial features and hair.

C66. West end gable, sexfoil.

The Lamb of God.

Studio: Unsigned: [Attributed to Clayton & Bell, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [c. 1880-81].

Size: 1070mm x 1070mm.

Commemoration: [Ellen M. Meyer, of the Blue Cliffs run, who died on 30 Jan. 1878, aged 26 ?].

Donors: [Emma M. and Richard J. Mooyaart, her sister-in-law and brother-in-law of Amberley, Gloucs. England ?].

Documentation: The attribution of commemoration to Ellen Meyer is made because *NZCN* describes how the three west end windows were 'shortly to be filled

with stained glass provided by the family of Mrs. Meyer' [10, no. 8 (June 1880), p.314]. Her 'family' may have been the Mooyaarts who donated C64 and C65. The BR I records the granting of a faculty on 23 Feb. 1881 [p.276-77].

Note: The attribution to Clayton & Bell is made on stylistic grounds and the window can be compared to the central panel of B43.

C67. North nave, 3 lights.

Faith, Charity and Hope.

Studio: WILLIAM MORRIS & CO / WESTMINSTER LTD / LONDON [*signed RL, base right, vertically*]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [c. 1921].

Size: 1640mm x 1430mm.

Commemoration: Robert H. Rhodes (27 May 1857 - 11 Aug. 1918) [*information from the window inscription*]. He owned the Blue Cliffs run [Acland, p.191].

Donor: Mrs R.H. Rhodes, his widow. **Note:** Jessie Rhodes was his widow. See C68.

Documentation: On 24 Oct. 1921 Revd Edmund Mules made a faculty application to the DS in which the donor is recorded [DC Otaio-Bluecliffs]. A faculty was granted on 10 Nov. 1921 [BR II, p.328] and the faculty paper is deposited in the PR.

Note: This window was executed from a stock design. A coloured advertising leaflet from the studio carries an illustration of this design 'No. 14'. Collection. Lester Allison, Christchurch..

C68. North nave, 1 light.

The Light of the World.

Studio: James Powell & Sons (Whitefriars), Wealdstone, Middlesex [*rebus base right, a white friar in a black rectangle, 35mm x 12mm*]. **Designer:** Unknown. **Executant:** Unknown.

Date: 1953 [dated below the rebus].

Size: 1650mm x 355mm.

Commemoration: Jessie Rhodes (nee Bidwill) (7 Nov. 1866 - 22 May 1937) [*information from the window inscription*].

Donor: Mrs Woodhouse, her daughter. **Note:** Airini Woodhouse, an authoress, farmed Blue Cliffs station with her husband, Dr Philip R. Woodhouse. She died on 12 April 1989.

Documentation: According to the JP&SW Window Glass Order Book this window was ordered by W.G. Douglas & Son, Powell's agents. The church, subject, and inscriptions are recorded. The cost was £120 and the window was shipped on 19 June 1953 [AAD (1/30-1977) (29 Aug. 1952), p.254, order 9471]. This window is listed also in AAD (1/129-1977) JP&SW (commission book), p.221.

CP records the dedication by Canon H. Knights and the donor [8, no. 10 (Nov. 1953), p.12]. According to a handwritten note in the PR the dedication was on 27 Sept. 1953.

FAIRLIE. THE ANGLICAN CHURCH OF ST STEPHEN [THE MARTYR]
Kirke Street [4 windows].

C69. East sanctuary, 3 lights, tracery.

The Nativity.

Studio: Unsigned: [C.E. Kempe & Co. Ltd]. **Designer:** John Lisle. **Executant:** Unknown.

Date: Undated: [1898].

Size: 1550mm x 1580mm.

Commemoration: Thomas R. Seddon of Ashwick Station, who died on 28 Sept. 1896, aged 43 [*information from the window inscription*].

Donor: Mrs T.R. Seddon, his widow. **Note:** Harriet L. Seddon died on 17 Oct. 1938 [CHTM 308, RO4.04, 198].

Documentation: The C.E. Kempe & Co. Ltd Order Book records the country, locality, subject, sizes and includes a rough sketch of the canopies, bases and figures. The notation 'See Galton Page 234' is on the page [AAD (2/2-1982) (March 1898), p.286]. Because a window of this subject was made for an unnamed church in Galton, Surrey [ibid. (May 1897), p.234] it is assumed that **C69** is based on the earlier window.

A faculty was granted on 6 Sept. 1898 [BR II, p.133] and the faculty paper is deposited in the PR. According to *NZCN* the donor who is identified sent the window from England and the dedication took place on Saturday 17 Dec. 1898 [29, no. 1 (Jan. 1899), p.7].

Note: Margaret Stavridi, the daughter of John Lisle, identified the designer in a letter to Fiona Ciaran on 20 March 1985. This window resembles that of the same subject, of 1897, in the church of St Mary the Virgin, North Petherton, England illustrated in *Stavridi 1988*, p.107.

C70. South nave, 2 lights, tracery.

Christ and Children of Many Nations.

Studio: Unsigned: [Attributed to John Brock, Dunedin]. **Designer:** [Attributed to John Brock]. **Executant:** [Attributed to John Brock].

Date: Undated: [post 1942].

Size: 1500mm x 1000mm.

Commemoration: Charles J. Talbot [*information from the window inscription*]. He lived from 1873 to 1942 [CMTM 308, RO4.04, 143].

Donor: Unknown.

Note: The attribution to John Brock is made on stylistic grounds. The depiction of the face of Christ, choice of glass colours and treatment of anatomy and drapery are typical of Brock's work after 1930.

C71. South nave, 2 lights. tracery.

Christ and the Children / Christ the True Vine.

Studio: SMITH & SMITH LTD F. MASH. DEL *[signed RL, base right]*.
Designer: Frederick Mash. **Executant:** Frederick Mash.

Date: Undated: [c. 1919].

Size: 1500mm x 1000mm.

Commemoration: Sgt. Rowland F. Piper NZFA, killed at Flanders [Belgium], 8 Dec. 1917 *[information from the window inscription]*.

Donors: Mr and Mrs Piper, his parents.

Documentation: A faculty application which records the donors was made on 10 April 1919 by C.J. Talbot, churchwarden, to the Diocesan Treasurer [DC Fairlie]. A faculty was granted on 15 May 1919 [BR II, p.304] and the faculty paper is deposited in the PR.

C72. North nave, 1 light, tracery.

The Good Shepherd.

Studio: SMITH & SMITH. LTD. CHRISTCHURCH / F. MASH. DEL. *[Signed base right]* **Designer:** Frederick Mash. **Executant:** Frederick Mash.

Date: Undated: [c. 1916-17].

Size: 1500mm x 440mm.

Commemoration: Charles P. Dorman NZEF, who died at Gallipoli [Turkey], on 18 Dec. 1915 *[information from the window inscription]*.

Donors: Mr and Mrs A. Dorman, his parents. **Note:** May Dorman died on 2 June 1923, aged 60, and Arthur Dorman died on 26 Dec. 1934, aged 76 [CHTM 308, RO4.04, 153].

Documentation: A faculty application, which records the donors, was made by Revd H.O. Townsend Hanby to the DS on 2 Dec. 1916 [DC Fairlie]. A faculty was granted on 7 March 1917 [BR II, p.284] and the faculty paper is deposited in the PR. CN reported the dedication on Anzac Day 1917 by Revd Hanby. The window was 'Prepared by Mr F. Mash...after Shields' famous picture...it is gratifying that such good work can be produced in New Zealand' [xlviix *[sic]*, no. 5 (May 1917), p.5].

Note: The vestry minute books for this church have not been searched as their location has been described to the author as unknown by successive incumbents. The design is after Frederick Shields's painting *The Good Shepherd*, of unknown date (Manchester City Art Gallery).

FERNSIDE. THE ANGLICAN CHURCH OF ST MATTHEW [THE EVANGELIST] [4 windows including A68].

C73. North-east sanctuary, 2 lights.

The Risen Christ's First Appearance (to St Mary Magdalene).

Studio: Unsigned: [Clayton & Bell, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1902].

Size: 2000mm x 1050mm.

Commemoration: Annie Mannering, a former parishioner who died at Clifton [Gloucs]., England 5 Oct. 1901 [*information from the window inscription*]. She had been a teacher [MDCB M76].

Donor: Unknown. **Note:** Theophilus Mannering, her widower, farmed the Snowdale run and died in 1910 [MDCB, M76]. He may have been the donor.

Documentation: A faculty was granted on 17 Oct. 1902 [BR II, p.167]. NZCN identifies the studio and reports the dedication on 19 Oct. 1902 [32, no. 11 (Nov. 1902), p.8].

C74. East sanctuary, 3 lights.

Faith, with the Emblems of Hope and Charity.

Studio: LAVERS WESTLAKE & BARRAUD [*sic*] / LONDON [*signed RL, base left*]. **Designer:** Unknown. **Executant:** Unknown.

Date: 1882 [*dated at the end of the signature*].

Size: 3400mm x 1450mm.

Commemoration: Emily Brown, wife of John T. Brown of Mount Thomas, who died on 28 June 1881 [*information from the window inscription*].

Donors: Her friends [*information from the window inscription*].

Documentation: A faculty was granted on 23 Oct. 1882 [BR I, pp.318-19].

C75. South-east sanctuary, 2 lights.

Christ and the Woman of Samaria at the Well.

Studio: Unsigned: [Attributed to Clayton & Bell, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [c. 1905].

Size: 2000mm x 1051mm.

Commemoration: John T. Brown, who died on 5 Feb. 1888 [*information from the plaque inscription*]. He owned Mount Thomas Station [Acland, p.82]. See C74.

Donor: Unknown.

Documentation: A faculty was granted on 18 July 1905 [(mistakenly written as '1895') BR II, p.189]. NZCN records the granting of a faculty on 18 July 1905 [35, no. 8 (Aug. 1905), p.11].

Note: The attribution to Clayton & Bell is made on stylistic grounds. This window complements C73 and matches it in choice of glass colours and style of painting.

GEBBIES VALLEY. THE ANGLICAN CHURCH OF THE EPIPHANY
[1 window].

C76. East sanctuary, 1 light.

The Holy Family (predella) The Lamb of God.

Studio: Unsigned: [James Powell & Sons (Whitefriars), Wealdstone, Middlesex].
Designer: C. Rupert Moore. **Executant:** Unknown.

Date: Undated: [1964].

Size: 1460mm x 385mm.

Commemoration: Thomas Streeter (1882-1960) [*information from the window inscription*].

Donor: Thomas Streeter, by bequest. **Note:** The window inscription however, states that this window was erected by his family.

Documentation: A faculty application was made for a three-light window by Revd Bernard O. Plumb to Bp Warren on 5 Feb. 1962 [DC Faculties]. Plumb informed Warren on 19 Feb. 1962 that the bequest covered only one light [DC Faculties]. A. Vaughan, vestry secretary, made another faculty application to the DR for a one-light window [DC Faculties (8 Oct. 1963)]. A faculty was granted on 6 Nov. 1963 [BR III, p.171] and the window was dedicated by Bp Warren on 3 Oct. 1965 [ibid., p.200].

According to the JP&SW Window Glass Order Book this window was ordered by W.G. Douglas & Son, Auckland, Powell's agent. The country, subjects for a three light window (the left light was to show the Magi, and the right light, the shepherds), inscriptions and designer are recorded. The window is designated as destined for 'St Andrew's Ch. Little River' [*sic*] which is in the same parish. The cost was £200 and the window was sent on 11 Feb. 1964 [AAD (1/31-1977) (7 Nov. 1963), p.325, order 277].

A studio photograph, 1724, is deposited in album AAD (1/95-1977) JP&SW. This window is listed under Nov. 1964 in AAD (1/130-1977) JP&SW (commission book), p.112.

GERALDINE. THE ANGLICAN CHURCH OF ST MARY [BV], Talbot Street [4 windows including A69 and A70].

C77. South-west nave, 1 light.

The Light of the World.

Studio: James Powell & Sons (Whitefriars), Wealdstone, Middlesex [rebus base right, a white friar in a black rectangle, 65mm x 28mm]. **Designer:** C. Rupert Moore. **Executant:** J.M. Cleburne.

Date: Undated: [1965].

Size: 2660mm x 585mm.

Commemoration: Reginald H. Orbell (16 Oct. 1871 - 27 Nov. 1955) [*information from the window inscription*].

Donor: Elizabeth P. Orbell (17 Oct. 1889 - 4 July 1971), his widow [*information from the window inscription*].

Documentation: On 21 Oct. 1963 a faculty application was made by Revd Martin Warren to Bp Warren [DC Faculties]. Bp Warren suggested to M. Warren on 25 Nov. 1963 that the base be redrawn [DC Faculties] and M. Warren made a faculty re-application on 22 April 1964 [DC Faculties]. A faculty was granted on 2 Oct. 1964 [BR III, p.184] and the faculty paper is deposited in the PR.

According to the JP&SW Window Glass Order Book this window was ordered by W.G. Douglas & Son, Auckland, Powell's agent, and Revd Martin Warren. The

country, locality, church, subject, inscriptions designer and executant are recorded [AAD (1/31-1977) (17 June 1964), p.342, order 318].

A studio photograph, 1739, is deposited in album AAD (1/95-1977) JP&SW. This window is listed under June 1965 in AAD (1/130-1977) JP&SW (commission book), p.112.

Note: Mrs Orbell's date of death was added in unfired acrylic paint in 1978 by parishioner Roy Entwistle. The design is based on the painting *The Light of the World*, 1851-53, by William Holman Hunt (Keble College Chapel, Oxford).

C78. North nave, 1 light.

The Risen Christ Blessing at the Tomb.

Studio: Heaton Butler & Bayne London [*signed base, centre right, partially obscured by building paint*]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [c. 1911-12].

Size: 2660mm x 610mm.

Commemoration: Revd James Preston, vicar of St Mary's 1870-99, and Anna Preston. **Note:** He died on 4 Oct. 1898, aged 64 and she died on 5 Nov. 1908, aged 73 [CHTM 291, R02.02, 527].

Donors: Their children.

Documentation: The BR II records the commemorated and the granting of a faculty on 3 April 1911 [p.237]. The faculty paper is deposited in the PR. According to the VMB of 19 July 1912 the window had been delayed by English strikes [p.102]. The dedication (probably on the day of the entry) by Archd. J. Jacob, and the donors, are recorded in the diary 'Parish Notes' [(27 Nov. 1912), p.43]. The *Geraldine Guardian* reported the dedication [(28 Nov. 1912) (unpaginated)].

GERALDINE. THE PRESBYTERIAN CHURCH OF ST ANDREW [THE APOSTLE], Cox Street [3 windows].

C79. North-east sanctuary, 1 light [C79 and C81 are a pair].

The Lamb of the Revelation.

Note: See C81.

Preparatory material: The design, 235mm x 100mm; watercolour and ink on cartridge paper. Inscribed: Andrews [*sic*] / Geraldine / [Re]velations Ch 5 V 12 / Beverley Shore-Be[nnett] Miller Studios 1973 / 2"=1' SIGHT SIZE 36" x 17'8. Collection: MSA, DUHO.

C80. East sanctuary, 3 lights, tracery.

The Good Shepherd.

Studio: Unsigned: [John Brock, Dunedin]. **Designer:** [John Brock]. **Executant:** [John Brock].

Date: Undated: [1952].

Size: 1665mm x 1520mm.

Commemoration: Kenneth Mackenzie (1868-1950) and Eva Mackenzie (1866-1942) [*information from the window inscription*]. Kenneth Mackenzie MBE was Chairman of the Geraldine County Council for many years according to parishioners.

Donor: Their family [*information from the window inscription*].

Documentation: John Brock informed C.S. Davies in Geraldine on 16 Aug. 1951 that the window would cost £176 excluding installation [JBLB (unpaginated)]. According to the MMB of 19 Aug. 1952 the unveiling would be on 21 Sept. 1952 [p.50].

Note: The design of the figure of the Good Shepherd in the central light was used many times by Brock. It can be compared with C230 of 1954 which depicts the same figure.

C81. South-east sanctuary, 1 light [C81 and C79 are a pair].

The Sower.

C79 and C81:

Studio: Unsigned: [Miller Studios, Dunedin]. **Designer:** Beverley Shore-Bennett. **Executant:** Roy Miller.

Date: Undated: [1975].

Size: 920mm x 457mm.

Commemoration: The Askin family.

Donor: Maurice Askin.

Documentation: On 1 Oct. 1975 Roy Miller informed Revd George Falloon that the windows would cost \$320 each [MSC]. Rev John E. Bennett in a letter to Fiona Ciaran on 7 March 1991 identified the commemorated and donor, and stated that the windows were dedicated on 30 Nov. 1975.

GLENMARK. THE ANGLICAN CHURCH OF ST PAUL [THE APOSTLE]
[3 windows].

C82. East sanctuary, 3 lights.

St Paul the Apostle Preaching to the Romans.

Studio: Unsigned: [Attributed to Brooks, Robinson & Co., Melbourne]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [c. 1907].

Size: 4250mm approx. x 2270mm.

Commemoration: George H. Moore (10 Dec. 1812 - 7 July 1905) [*information from the window inscription*]. He owned the Glenmark Station [Acland, p.276].

Donor: Annie Q. Townend, his daughter [*information from the window inscription*]. She was born in Tasmania, inherited the Glenmark Station and died on 16 May 1914 [MDCB M544].

Documentation: NZCN reported that 'A small memorial window is being placed...to the memory of the late Mr Moore, by the settlers of the Waipara and Omihi districts' [36, no. 8 (Aug. 1906), p.13]. Presumably this intended window was replaced by C82 from Annie Townend and the 'small window' to be given by the settlers became C83.

Note: It is probable that the same studio executed C84, at the same date, because of similar elements of design and the manner of painting. See C84.

C83. South nave, 1 light.

The Risen Christ Blessing at the Tomb.

Studio: Unsigned: [Attributed to Cox, Sons, Buckley & Co., London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1907].

Size: 2500mm x 510mm.

Commemoration: Annie Townend's generosity to the Omihi district. **Note:** In 1907 she gave the money for the church to be built and an endowment for the vicar's stipend, in memory of her father George Moore [Parr 1951, p.170].

Donors: The residents of the Omihi district.

Documentation: NZCN noted that this window had been installed and recorded the donors and commemoration [37, no. 11 (Nov. 1907), p.7].

Note: The attribution to Cox, Sons, Buckley & Co. is made on stylistic grounds. This window is executed in the style of Curtis, Ward & Hughes but does not exhibit the same delicacy of painting as B71-B72 which are signed and of contemporary date. It is assumed that C83 is an example of the reuse of designs from Curtis, Ward & Hughes [see C4]. The figure of Christ in this window is almost identical to that in C4. This window is similar in design to C119 which depicts the same subject.

C84. North transept gable, 3 lights.

The Transfiguration.

Studio: Unsigned: [Attributed to Brooks, Robinson & Co., Melbourne]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [c. 1907].

Size: 4250mm approx. x 2300mm.

Commemoration: Joseph H. Townend MD (21 June 1847 - 11 July 1902) [*information from the window inscription*]. He was a visiting physician at Christchurch Hospital [MDCB T345].

Donor: Annie Q. Townend, his widow [*information from the window inscription*].

Note: The attribution of C82 and C84 to Brooks, Robinson & Co. is made on stylistic grounds. The treatment of the faces in C84 is after the manner of Clayton & Bell, with a 'grainy' appearance. However this window does not show overall stylistic similarity, especially in the choice of glass colours and calligraphy, with

contemporary work by Clayton & Bell. The firm responsible for C82 and C84 must have been aware of Clayton & Bell's work. A window signed by Brooks, Robinson & Co. depicting *Christ and the Children* in memory of Keith Ramsey is in First Church, Dunedin. It bears great similarity with work by Clayton & Bell and the lettering is close to that in C82 and C84. It is possible that the execution may have been by William Montgomery after he had closed his own business in Melbourne. He had worked previously for Clayton & Bell.

GOVERNORS BAY. THE ANGLICAN CHURCH OF ST CUTHBERT
[3 windows].

C85. East sanctuary, 3 lights, tracery.

St Cuthbert with the Head of St Oswald of Northumbria.

Studio: Unsigned: [Attributed to Heaton, Butler & Bayne, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [c. 1875-76?].

Size: 2560mm x 1645mm.

Commemoration: Jane Brander Lloyd, the only daughter of Thomas and Mary A. Potts. She was born on 13 Oct. 1826 and died on 6 Sept. 1860 at Leamington Priors, Warwickshire [*information from the window inscription*].

Donor: Thomas Potts, her brother ? **Note:** Potts (1823-88) was the son of a Thomas Potts of Suffolk, England. His mother's name is not recorded. Emma, Thomas jnr's wife, gave birth to their tenth child in 1864 and named her Jane Brander Lloyd Potts [MDCB P494]. The Potts family, previously holders of the Hakatere run, lived in Governors Bay until 1883 [*Acland*, p.299]. It is likely that the commemorated was the probable donor's sister and that his daughter was named after her.

Documentation: According to NZCN an order had been sent 'to England by a gentleman in the parish for a stained glass window for the chancel' [5, no. 9 (July 1875), pp.103-4].

Note: The attribution to Heaton, Butler & Bayne is made on stylistic grounds. The treatment of the face and hair of the saints and calligraphy is similar to that in A9 and B75 and B76. The arms displayed in the tracery are those of the Potts family.

C86. South nave, 1 light [C86 and C87 are a pair].

The Baptism of Christ.

Commemoration: Rachel Cowlin, who died on 8 June 1900 [*information from the window inscription*]. She was the wife of William Cowlin [CHTM Q12.01, 26].

C87. North nave, 1 light.

The Presentation of the Christ-Child in the Temple.

Commemoration: Decima Hall, who died on 14 Jan. 1887 [*information from the window inscription*]. She was the mother of Rachel Cowlin [CHTM Q12.01, 26].

C86 and C87:

Studio: Unsigned: [Attributed to Curtis, Ward & Hughes]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1906-7].

Size: 840mm x 445mm.

Donor: William Cowlin. **Note:** He was a coach-driver [MDCB C724a].

Documentation: A faculty was granted on 22 March 1907 for C86 and C87 [BR II, p.210]. NZCN records the donor and the unveiling of both windows on 5 May 1907 [37, no. 6 (June 1907), p.14].

Note: The attribution to Curtis, Ward & Hughes is made on stylistic grounds. The delicacy of painting, the large amount of silver-staining and the choice of glass colours are typical of this studio. C86 and C87 can be compared with B72 and B73 which are signed and dated.

GREENDALE. GREENDALE METHODIST CHURCH [1 window].

C88. East sanctuary, 3 lights.

A Canterbury Landscape.

Studio: [Bradley Bros, Christchurch] *[signed: L.G. TAYLOR / CH.CH. RL, base right]*. **Designer:** Leslie Taylor. **Executant:** Leslie Taylor.

Date: 1958 *[dated at the end of the signature]*.

Size: 1015mm x 1540mm.

Commemoration: The men and women of this church who worked for the building but died before its completion *[information from the plaque inscription]*.

Donors: The congregation ?

Documentation: The *New Zealand Methodist Times* reported the dedication of the window at the opening of the church on 22 March 1958 by Revd Dr P.O. Williams [48, no. 25 (26 April 1958), p.682].

HALKETT. THE ANGLICAN CHURCH OF ST MATTHEW [THE EVANGELIST] [1 window].

C89. West end, 3 lights.

The Lamb of God.

Studio: LAVERS, BARRAUD / & WESTLAKE / LONDON *[signed RL, base right]* **Designer:** Unknown. **Executant:** Unknown.

Date: 1875 *[dated after WESTLAKE in the signature]*.

Size: 2120mm x 1630mm.

Commemoration: Unknown.

Donor: W.B. Tosswill. **Note:** Tosswill (1829-99) farmed at Templeton and Courtenay [MDCB T339].

Documentation: *NZCN* reported that this window had been placed in the east end (of the former church) and identified the donor. Mention is made of side windows one each donated by Messrs Stedman and Potts. They depicted 'two saints in a medallion...All of the windows are the work of Messrs. Lavers and Barraud' [6, no. 8 (June 1876), p.103].

Note: This window was relocated to the west end of the present church. In March 1989, the author found broken pieces of painted glass which must be from the side windows recorded in *NZCN*, in the backyard of the house by the church, after notification from the occupier. The windows were probably small, single lancets.

HANMER SPRINGS. THE ANGLICAN CHURCH OF THE EPIPHANY,
Jollies Pass Road [1 window].

C90. East sanctuary, 1 light.

The Star of the Epiphany.

Studio: Unsigned: [Attributed to Smith & Smith Ltd, Christchurch]. **Designer:** [Attributed to Frederick Mash]. **Executant:** [Attributed to Frederick Mash].

Date: Undated: [1921].

Size: 1278mm x 504mm.

Commemoration: Unknown.

Donor: Unknown.

Documentation: A faculty was granted on 15 June 1921 for 'Leaded Lights' and probably includes this painted window [Nelson Anglican Bishop's Register, p.185, entry 265]. The *Nelson Diocesan Gazette* reported that this window had been installed [9, no. 2 (Feb. 1922) (unpaginated)]. **Note:** Hanmer was formerly in the Nelson Anglican Diocese.

Note: The attributions to Smith & Smith Ltd and Frederick Mash are made on stylistic grounds. The treatment of the background quarries can be compared with the treatment of those in C128 and C12.

HANMER SPRINGS. THE PRESBYTERIAN CHURCH OF ST ANDREW
[THE APOSTLE], Jollies Pass Road [2 windows].

C91. South-east nave, 1 light [C91 and C92 are a pair].

St Luke the Evangelist.

C92. North-east nave, 1 light.

St Andrew the Fisherman.

C91 and C92:

Studio: Unsigned: [Lowndes & Drury, London]. **Designer:** Rosemary Rutherford.
Executant: Unknown.

Date: Undated: [1966].

Size: 1645mm x 605mm.

Commemoration: Alexander H. Elmslie (1883-1964) MB, ChB Edin.
[information from the plaque inscription]. He was the local doctor for many years.

Donor: His sister. **Note:** According to parishioners she was Hazel Elmslie.

Documentation: According to the Management Committee Minute Book a letter had been received from a Miss Elmslie who wished to donate a window in memory of her brother [(9 Sept. 1964) p.149]. On 12 May 1965 it was reported that Miss Elmslie had offered a second window [*ibid.*, p.159]. A copy of the two designs had arrived and had been approved by the congregation [*ibid.* (11 Nov. 1965), p.167]. Miss Elmslie had written to say that import restrictions were delaying the arrival of the window [*ibid.* (13 April 1966), p.176].

These windows are recorded briefly as designed by 'Miss R. Rutherford Long Meadow, North Way, Goldalming, Surrey' in WMG, L&D Ledger (1 April 1966), p.94. They are referred to again as costing £65 [WMG, L&D Cash Book (10 April 1967), p.99] and £42 19s. 6d. [*ibid.* (18 July 1967), p.101].

Literature: The designer and date of these windows are identified in *Thomas*, p.89.

HORORATA. THE ANGLICAN CHURCH OF ST JOHN THE EVANGELIST
[1 window].

C93. East sanctuary, 5 lights, tracery.

Christ and the Children.

Studio: HEATON, BUTLER & BAYNE / LONDON [*signed RL, centre base*].
Designer: Unknown. **Executant:** Unknown.

Date: Undated: [c. 1913-14].

Size: 4250 approx. x 3230mm.

Commemoration: Sir John Hall KCMG (18 Dec. 1824 - 25 June 1907)
[information from the window inscription]. Sir John bequeathed money for this church to be built as a memorial to Rose, Lady Hall, his wife [*Parr*, p.173]. He was Prime Minister of New Zealand in 1879-82 and owner of The Terrace Station [*Acland*, pp.94-97].

Donor: His family.

Documentation: A faculty was granted on 8 May 1914 [BR II, p.266]. According to *CN* which records the donors this window was dedicated on 19 June 1914 by Bp Julius [45, no. 7 (July 1914), p.7].

HORSLEY DOWNS. THE ANGLICAN CHURCH OF ST COLUMBA [OF IONA] [2 windows].

C94. North sanctuary, 1 light.

Christ and the Children.

Studio: Unsigned: [James Powell & Sons, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1906].

Size: 1110mm x 395mm.

Commemoration: Edith M. Northcote (1 Jan. 1868 - 4 Jan. 1905) [*information from the window inscription*].

Donor: J.A. Northcote, her widower. **Note:** James Northcote lived from 1861 to 1928 [CHTM 254, Q01.01, 60]. He farmed Highfield, Waiau [MDCB N150].

Documentation: According to the JP&SW Window Glass Order Book this window was ordered by J.A. Northcote in Waiau. The country, subject, inscriptions, size, weight are recorded with a drawing of the shape of the light. The window was sent on 3 April 1906. The cost was £18 18s. (including the case and guard). Insurance was 3s. 5d. and freight 5s. [AAD (1/17-1977) (13 Nov. 1905), p.269, order 717].

NZCN records the donor and the unveiling by Revd W. Sedgwick on 5 July 1906 [36, no. 8 (Aug. 1906), p.16].

C95. South sanctuary, 1 light.

The Parable of the Good Samaritan.

Studio: Unsigned: [James Powell & Sons, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1906-07].

Size: 1110mm x 395mm.

Commemoration: Croslegh Dampier-Crossley (20 July 1839 - 12 Oct. 1905) [*information from the window inscription*]. He owned Esk Head Station [Acland, p.284].

Donor: Angus Kennedy [*information from the window inscription*]. He was Dampier-Crossley's farm manager [Acland, p.284] and died on 29 June 1924, aged 78 [CHTM 256, Q03.06, 68].

Documentation: According to the JP&SW Window Glass Order Book this window was ordered by Revd J. Russell Wilford, 'Waihau' [*sic*]. The country, church, subject, inscriptions, size and weight are recorded with a drawing of the shape of the light. The cost was £16 16s. (including the case and guard and insurance was 2s. 9d. and freight 5s. The window was sent on 5 Feb. 1907 [AAD (1/17-1977) (11 July 1906), p.381, order 979]. This window is listed under 'Oceania' with the date of 1907 in AAD (1/128-1977) JP&SW (commission book) (partially paginated).

The unveiling on 12 May 1907 is recorded in NZCN, 37, no. 6 (June 1907), p.17.

Note: Revd Reg Hall stated in a letter to Fiona Ciaran on 30 Jan. 1991 that C94 was in the north-east sanctuary and C95 was in the south-east sanctuary of the former church.

KAIAPOI. THE ANGLICAN CHURCH OF ST BARTHOLOMEW [THE APOSTLE] Cass Street [2 windows].

C96. East sanctuary, 6 lights, tracery.

The Sermon on the Mount / The Four Evangelists.

Studio: Unsigned: [Attributed to Lavers, Barraud & Westlake, London].
Designer: Unknown. **Executant:** Unknown.

Date: Undated: [c. 1883-84].

Size: 2320mm x 2690mm.

Commemoration: Josiah Birch [*information from the window inscription*]. He was a merchant and saw-miller and died on 6 June 1881 [MDCB B440].

Donor: E.B. [*information from the window inscription*]. Elizabeth Birch, his widow, died on 28 July 1927 [MDCB B440].

Documentation: A faculty was granted on 22 May 1884 [BR I, p.343]. The *LT* records the donor [(8 May 1884), p.4] and that the window was in position [(31 May 1884), p.5].

Note: The attribution to Lavers, Barraud & Westlake is made on stylistic grounds. This window can be compared with **C74** which is signed and dated 1882. Fine grisaille, which is incorporated in both windows, is a feature of the work of this studio. As Fernside is near Kaiapoi, the donor may have ordered **C96** after viewing **C74**.

The Four Evangelists are similarly depicted in windows by Lavers, Barraud & Westlake, c. 1893, in All Saints' Anglican Church, Nelson.

C97. North nave, 1 light.

St Bartholomew the Apostle.

Studio: STEWART & CO. [*Signed base centre*]. **Designer:** Graham Stewart.
Executant: Graham Stewart.

Date: Undated: [1977].

Size: 900mm x 250mm.

Commemoration: John A. Clemett, who died on 22 Aug. 1976 [*information from the window inscription*].

Donor: Florence Clemett, his widow.

Documentation: On 24 March 1977 Mrs Clemett showed to the vestry designs for a window which she wished to donate [VMB (unpaginated)]. A faculty was granted on 25 Aug. 1977 [BR III, p.360]. The window was in place according to the VMB of 5 April 1978. The donor gave her Christian name in a conversation with the author on 23 May 1990.

KAIAPOI. THE KAIAPOI CO-OPERATING WESLEY CHURCH, Fuller Street [1 window].

C98. West end, 3 lights, tracery.

Psalm 139: On the Wings of the Morning.

Studio: [Stewart Stained Glass Ltd, Christchurch] *[signed: STEWART RL, base left, above text]*. **Designer:** Graham Stewart. **Executant:** Graham Stewart.

Date: Undated: [1981-82].

Size: 3000mm approx. x 2020mm.

Commemoration: Richard and Fanny Evans and Joseph H. and Margaret B. Blackwell.

Donors: Sarah Evans and Margaret Blackwell, their daughters *[information from the plaque inscription]*.

Documentation: Revd Errol Hildreth gave the names of those commemorated, stated that the window was dedicated on Sunday 7 March 1982 and cost \$8,100, in a conversation with the author on 27 Nov. 1990.

KAITUNA VALLEY. THE ANGLICAN CHURCH OF ST KENTIGERN
[5 windows].

C99. East sanctuary, 3 lights, tracery.

The Good Shepherd in the Kaituna Valley.

Studio: Unsigned: [Attributed to Heaton, Butler & Bayne, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [c. 1947-48].

Size: 1960mm x 1690mm.

Commemoration: The Parkinson family, Kaituna Valley pioneers *[information from the window inscription]*.

Donor: The Parkinson family.

Documentation: A faculty application was made by Revd W.D. Harding to the DS [DC Faculties (3 May 1948)] and a faculty was granted on 17 May 1948 [BR II, p.527]. A photograph is reproduced in the *Press* of the window which was dedicated on Sunday 10 Oct. 1948 [(12 Oct. 1948), p.6].

Note: Pat Parkinson of Kaituna stated in a telephone conversation with the author on 15 Jan. 1991, that he holds a letter of 24 June 1946 from Abp West Watson to K.H. Parkinson, in which the proposed window, to be executed by Heaton, Butler & Bayne, is discussed. He also stated that he holds a coloured drawing of the window 'sent from England'. He was unable to make the letter and drawing available for viewing. This could be a rare example of an overseas design being left with the donor in New Zealand.

The attribution to Heaton, Butler & Bayne can be made on stylistic grounds. The window can be compared with B175 and may have been ordered from this studio on the strength of C102.

Note: The arms in the tracery are those of the Parkinson family and Canterbury Province.

C100. South nave, 2 lights.

Faith and Hope.

Studio: SMITH & SMITH LTD CHRISTCHURCH [*signed RL, base right*].

Designer: [Attributed to Frederick Mash]. **Executant:** [Attributed to Frederick Mash].

Date: Undated: [1934].

Size: 1210mm x 1070mm.

Commemoration: Daisy Gardiner (1 Jan. 1893 - 22 Aug. 1927) [*information from the window inscription*].

Donor: Mr N. Gardiner. **Note:** Norris Gardiner was her widower. See **C103**.

Documentation: The donor is recorded in CN 64, no. 2 (Aug. 1933), p.4. A photograph in the *Press* shows the two lights propped up against a clear window in what may be Mash's studio [(23 May 1934), p.18].

Note: The attribution to Frederick Mash is made on stylistic grounds. This window can be compared with **C10**.

C101. West end, 1 light.

St Mary BV and the Christ-Child.

Studio: Unsigned: [Stewart Stained Glass Ltd, Christchurch]. **Designer:** Graham Stewart. **Executant:** Graham Stewart.

Date: Undated: [c. 1986].

Size: 1970mm x 450mm.

Commemoration: Cyril and Marguerite Gray [*information from the window inscription*]. He died on 13 April 1984 and she died on 16 April 1978. They farmed Grayleas. **Note:** See **C103**.

Donors: Graham Gray, Alistair Gray and Marguerite Henderson, their children. See **C103**.

Documentation: A faculty application was made by Revd H.E. Thomson to Bp Pyatt [Bishop's Correspondence Mt Herbert (undated, c. 20 June 1983)] and the BR III notes that a faculty was granted on 22 Sept. 1983 and identifies the designer and executant [p.437].

C102. West end, 1 light.

St George and the Defeated Dragon.

Studio: Unsigned: [Attributed to Heaton, Butler & Bayne, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [post 1933].

Size: 1970mm x 450mm.

Commemoration: World War I dead [*inferred from the window inscription*].

Donors: St Kentigern's Ladies' Guild. See **C103**.

Note: The attribution to Heaton, Butler & Bayne is made on stylistic grounds. This window is almost identical with **B104** which is signed. This window is also close in design to the left light of **C154** at Taitapu. As Kaituna Valley is near Taitapu it

is possible that C102 was ordered from this studio on the strength of C150-C152. St Kentigern's was opened in 1934.

C103. West end, 1 light.

St Kentigern.

Studio: STEWART & CO. [*Signed base, centre right, scratched out of paint*].
Designer: Graham Stewart. **Executant:** Graham Stewart.

Date: 1977 [*dated at the end of the signature*].

Size: 1970mm x 450mm.

Commemoration: I.L.M. Coop and A.G. Jamieson [*information from the window inscription*]. Iltud L.M. Coop (1898 - 1954) and Arthur Jamieson (1895-1976) [*headstone in the churchyard*] were farmers at Kaituna.

Donor: Marewa Jamieson. **Note:** Marewa Jamieson (1928-1982) was the widow of I.L.M. Coop and then the widow of A.G. Jamieson [*headstone in the churchyard*]. On her death she donated a substantial estate to the New Zealand Historic Places Trust.

Documentation: A faculty was granted on 22 Nov. 1978 [BR III, p.379].

Note: Elisabeth and Graham Gray gave details about the commemoration, donors and dates of the windows in this church (where not available from written records) in a conversation with the author on 9 Jan. 1991.

LEESTON. THE ROMAN CATHOLIC CHURCH OF ST JOHN THE EVANGELIST [1 window].

C104. North transept gable, 1 light.

The Sacred Heart of Christ.

Studio: Unsigned: [Attributed to Bradley Bros, Christchurch]. **Designer:** [Attributed to Harold Bradley]. **Executant:** [Attributed to Harold Bradley].

Date: Undated: [post 1907].

Size: 3260mm x 890mm.

Commemoration: Charles Campbell [*information from the window inscription*]. He died on 14 Aug. 1907, aged 70 [CHTM 283, Q16.07, 28].

Donor: Charles Campbell [*information from the window inscription*].

Note: The attribution to Bradley Bros is made on stylistic grounds. The treatment of facial features, drapery and canopy work is similar to that in B279, a known example by this studio.

LOBURN. THE ROMAN CATHOLIC CHURCH OF ST BRIGID [OF IRELAND] [2 windows].

C105. North-east sanctuary, 1 light [C105 and C106 may be a pair].

The Crucified Christ Mourned by St Mary BV and St Mary Magdalene.

Studio: Unsigned: [Attributed to Bradley Bros, Christchurch]. **Designer:** [Attributed to Harold Bradley]. **Executant:** [Attributed to Harold Bradley].

Date: Undated: [post 1915 ?].

Size: 1350mm x 435mm.

Commemoration: Unknown.

Donor: Unknown.

Note: The attribution to Bradley Bros is made on stylistic grounds. See C106.

C106. South-east sanctuary, 1 light.

Christ at the Last Supper.

Studio: Unsigned: [Attributed to Bradley Bros, Christchurch]. **Designer:** [Attributed to Harold Bradley]. **Executant:** [Attributed to Harold Bradley].

Date: Undated: [post 1915].

Size: 1350mm x 435mm.

Commemoration: Ellen Fitzgibbon and Michael Fitzgibbon [*framed inscription*]. She died on 12 Jan. 1903, aged 60 and he died on 2 Sept. 1915, aged 74 [CHTM QO3.08, 256].

Donors: Their children [*framed inscription*].

Note: The attribution of C105 and C106 to Bradley Bros is made on stylistic grounds. The draughtsmanship is similar to that in B279, a known example by this studio. The inclusion of small angels or small figures in the base or canopy work is a feature of Harold Bradley's work.

MAKIKIHI. THE ROMAN CATHOLIC CHURCH OF ST MARY [BV]
[2 windows].

C107. South nave, 1 light [C107 and C108 were probably donated as a pair].

St Nicholas of Myra.

Studio: Unsigned: Unknown.

Date: Undated: [post 1902].

Size: 1920mm x 440mm.

Commemoration: Nicholas Quinn ?

Donor: Nicholas Quinn [*information from the window inscription*]. Nicholas Quinn died on 29 July 1903 aged 74. He was a farmer and benefactor of the Roman Catholic Church in Canterbury [*Timaru Herald* (1 Aug 1903), p.6].

Note: Nicholas Quinn may have given this window by bequest. The figure is after the depiction of St Nicholas in *The Ansidae Madonna* of 1505, by Raphael (National Gallery, London).

C108. North nave, 1 light.

St Mary BV in Majesty with the Christ-Child Blessing.

Studio: Unsigned: Unknown.

Date: Undated: [post 1902].

Size: 1920mm x 440mm.

Commemoration: Mrs Nicholas [sic] Quinn, who died on 3 Nov. 1902 [information from the window inscription]. Mary Quinn, a benefactress of the Roman Catholic Church in Canterbury, was aged 70 [Timaru Herald (5 Nov. 1902), p.4].

Donor: N. Quinn [information from the window inscription]. The inscription originally showed the initial M but the paint has been scratched out to make an 'N'. This suggests that Nicholas Quinn may have donated this window.

MAYFIELD. THE ANGLICAN CHURCH OF ST MARY THE VIRGIN
[1 window].

C109. East sanctuary, 3 lights.

The Adoration of the Christ-Child by the Shepherds.

Studio: [Miller Studios, Dunedin] [signed: MS RL, base right, scratched out of paint within a black diamond]. **Designer:** Kenneth Bunton. **Executant:** Roy Miller.

Date: Undated: [1965].

Size: 1430mm x 1575mm.

Commemoration: Pioneer settlers of the Mayfield district [information from the window inscription].

Donors: Gordon Harrison, his family and parishioners [information from the plaque inscription].

Documentation: On 24 Feb. 1965 a faculty application was made by Revd F. Allen to Bp Warren [DC Faculties] and a faculty was granted on 12 March 1965 [BR III, pp.189-90] and the faculty paper is deposited in the PR. On 8 Sept. 1965 it was reported to the vestry that the dedication would be on 17 Oct. 1965 by Revd F. Allen [VMB, p. 133. The window cost £291 19s. 6d. [VMB (10 Nov. 1965), p.135].

Preparatory material: The design, 243mm x 205mm, pen and ink, pencil, tinted pencil on cartridge paper. Inscribed: ST MARY'S CHURCH MAYFIELD / 26 MILL LANE / SEVENOAKS KENT / ENGLAND / MILLER STUDIOS DUNEDIN / Kenneth G Bunton / AMGP 65 / SCALE 1"-1'. Collection: MSA, by gift to Fiona Ciaran.

Three cartoons: (LL) 1140mm x 510mm, ink on cartridge paper. Inscribed on the reverse in a later hand: ST MARY ANG. MAYFIELD CANTB 'ADORATION OF SHEPHERDS.'; (CL) 1440mm x 530mm, ink on cartridge paper. Inscribed: MILLER STUDIOS LTD DUNEDIN [Inscribed on the reverse in a later hand]: ST. MARY ANG. MAYFIELD / CANTB (CL) 'ADORATION OF SHEPHERDS'; (RL) 1160mm x 535mm, ink on cartridge paper. Inscribed in a later hand: ST MARY ANG. MAYFIELD CANTB 'ADORATION OF SHEPHERDS'. Collection: MSA, DUHO.

MORVEN. THE ROMAN CATHOLIC CHURCH OF ST JOSEPH [3 windows].

C110. *Christ Crowned with Thorns.*

C111. *The Sacred Heart of Christ.*

C112. *St John the Baptist.*

Commemoration: John Hanley [information from the window inscription]. He died on 16 Sept. 1904, aged 61 [CHTM 304, RO3.05, 8, 25].

Donor: Unknown. **Note:** Mary Hanley, his widow, died on 20 March 1918, aged 69 [CHT 304, RO3.05, 25]. She may have given C112 or all three windows.

C110-C112:

1 light each.

Studio: Unsigned.

Date: Undated: [post 1904].

Size: 2310mm x 575mm.

Note: These windows have been removed from the church, which has been deconsecrated, and are stored at Venrooy's commercial premises in Waimate. They may have been a set.

The design of C110 is based upon *Ecce Homo* of 1636-37 by Guido Reni (Gemäldegalerie, Dresden).

MOUNT PEEL. THE ANGLICAN CHURCH OF THE HOLY INNOCENTS [6 windows including A72 and A73].

C113. East sanctuary, 3 lights.

The Crucified Christ Mourned by St Mary BV, St Mary Magdalene and St John the Evangelist.

Studio: Unsigned: [James Powell & Sons, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1907].

Size: 3000mm approx. x 1730mm.

Commemoration: John B.A. and Emily W. Acland [information from the plaque inscription]. They owned Mount Peel Station and had this church built in 1869. He died on 18 May 1904 and she died on 23 July 1905 [Burke's, p.19; Acland, pp.156-58].

Donor: Their family.

Documentation: According to the JP&SW Window Glass Order Book this window was ordered by H.T.D. Acland in Christchurch. The country, locality, church, subject, inscriptions and size are recorded with a drawing of the shape of the lights. The cost was £110 (including the case, glazing bars and guard). The freight was 15s. and insurance 17s. 9d. The window was sent on 21 March 1907 [AAD (1/17-1977) (8 Oct. 1906), p.391, order 1009]. This window is listed under 'Oceania' 1907 in AAD (1/128-1977) JP&SW (commission book) (partially paginated).

A faculty was granted on 22 Jan. 1908 and the donors are recorded in BR II [p.214]. According to the diary 'Parish Notes' this window was dedicated (probably on the day of the entry) by Archd. Henry Harper (Emily's brother) [30 Dec. 1908, p.26].

C114. South sanctuary, 2 lights, tracery.

Christ and the Children.

Studio: COX SONS, BUCKLEY & CO / LONDON [*signed RL, base right*].
Designer: Unknown. **Executant:** Unknown.

Date: 1904 [*at the end of the signature*].

Size: 1970mm x 1170mm.

Commemoration: Lucy A.D. Thomson, died on 6 Aug. 1903 [*information from the plaque inscription*].

Donor: Emily W. Acland, her mother [*framed description in the church*]. **Note:** See C113.

Documentation: A faculty was granted on 26 Oct. 1904 [BR II, p.184]. According to the diary 'Parish Notes' this window had been dedicated (probably on the day of the entry) [27 Nov. 1904, p.13].

Note: The same design occurs in two one-light windows, **B72-B73**. Those windows are signed T.F. CURTIS / WARD & HUGHES / LONDON and dated 1907 and 1908 respectively. As **C114** is typical of the work of Curtis, Ward & Hughes this would suggest that Cox Sons, Buckley & Co. had acquired this design from the Curtis studio.

C115. South nave, 2 lights, tracery.

The Light of the World / The Good Shepherd.

Studio: R.H. FRASER. DN. [*Signed LL, right base*]. **Designer:** Robert Fraser.
Executant: Robert Fraser.

Date: 1943 [*at the end of the signature*].

Size: 1970mm x 1170mm.

Commemoration: Henry D. Acland (1867-1942) [*information from the plaque inscription*]. He was a barrister and president of the New Zealand Sheepowners' Federation [*Harte*, p.43].

Donors: Members of the New Zealand Sheepowners' Federation [*information from the plaque inscription*].

Documentation: The faculty paper, dated 23 Dec. 1943, is deposited with the Acland papers [CU B162 / H2] but there is no record in the BR of a faculty having been issued. According to the *Press* this window was unveiled on Sunday 16 Jan. 1944 by Henry Acland's daughter, Phillipa Acland [(17 Jan. 1944), p.4].

Note: The design of the LL is based on the painting *The Light of the World*, 1851-53, by William Holman Hunt (Keble College Chapel, Oxford).

C116. North nave, 2 lights, tracery.

Christ and the Disbelief of St Thomas the Apostle.

Studio: COX, SONS, BUCKLEY & CO / LONDON, YOUGHAL & NEW YORK [*signed LL, base left, below the flowers*]. **Designer:** Unknown. **Executant:** Unknown.

Date: 1889 [*after CO in the signature*].

Size: 1970mm x 1170mm.

Commemoration: Michael Mitton, who was the manager of Mount Peel Station for fifteen years, died in July 1888 [*information from the plaque inscription*].

Donor: Unknown.

MOUNT SOMERS. THE ANGLICAN CHURCH OF ST AIDAN [OF LINDISFARNE], Woods Road [5 windows].

C117. East sanctuary, 3 lights, tracery.

St Aidan / The Ascension / St Mary BV and the Christ-Child.

Studio: Unsigned: [John Brock, Dunedin]. **Designer:** John Brock. **Executant:** John Brock.

Date: Undated: [1953].

Size: 2775mm x 1710mm.

Commemoration: Those parishioners who died in World War I and World War II [*information from the window inscription*].

Donor: The parish.

Documentation: On 11 Feb. 1953 a design by Brock was shown to the vestry [VMB, p.130]. A faculty application was made on 4 May 1953 by Revd B. Price to Bp Warren. As the window is a parish memorial the saints have been chosen as the namesakes of the churches in the parish St Mary's, Mayfield and All Saints', Ruapuna. The window cost £275 [DC Faculties]. A faculty was granted on 15 May 1953 [BR III, p.22] and the faculty paper and a list of subscribers to the window are deposited in the PR. According to CP the window was dedicated by Archd. W. Williams [9, no. 1 (Feb. 1954), p.15].

Preparatory material: The cartoon for the LL, 1820mm x 750mm, ink and pencil inscribed on the reverse: MT SOMERS. Collection: John Brock, by gift to Murray Raffills, Dunedin.

Note: A design similar to the central light was used in C143.

C118. South nave, 1 light.

Christ and the Children.

Studio: W.A. RAFFILLS & SONS LTD DUNEDIN [*signed base right, scratched out of paint*]. **Designer:** John Brock. **Executant:** John Brock.

Date: Undated: [1963].

Size: 1530mm x 510mm.

Commemoration: A thank offering [*information from the plaque inscription*].

Donor: The Chaffey family [*information from the plaque inscription*].

Documentation: A faculty application, which records the designer and executant, was made by Revd K.A. Robinson to Bp Warren on 14 Jan. 1963 [DC Faculties]. A faculty was granted on 18 Feb. 1963 [BR III, p.157] and the faculty paper is deposited in the PR. According to the VMB of 12 May 1963 the window had arrived [p.106].

C119. South nave, 1 light.

The Risen Christ Blessing at the Tomb.

Studio: Unsigned: [Attributed to Curtis, Ward & Hughes]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [c. 1913-14].

Size: 1530mm x 510mm.

Commemoration: William Cook (died on 25 July 1912) and Mary J. Cook (died on 30 June 1909) [*information from the window inscription*].

Donor: Their family.

Documentation: A faculty application was made by Revd P.H. Pritchett to Bp Julius on 25 Oct. 1913 [DC Mount Somers]. A faculty was granted on 22 Nov. 1913 [BR II, p.263]. According to CN which records the donors the window had been installed [45, no. 5 (May 1914), p.11].

Note: The attribution to Curtis, Ward & Hughes is made on stylistic grounds. This window can be compared with B61 which is signed.

C120. North nave, 1 light.

St Peter the Apostle.

Studio: SMITH & / SMITH, LTD / CHRISTCHURCH [*signed border right, above the base inscription*]. **Designer:** [Attributed to Frederick Mash]. **Executant:** [Attributed to Frederick Mash or an unknown assistant].

Date: Undated: [1923].

Size: 1530mm x 515mm.

Commemoration: James Harrison and his sons Gerald and Harold Harrison who were both killed in World War I [*information from the window inscription*]. James Harrison farmed Linton Downs and retired in 1912 [MDCB H243]. Harold Harrison died of wounds on 28 Oct. 1917 [*Christ's 1950*, p.300]. Gerald Harrison was killed in action in France on 3 Dec. 1917 [*ibid.*, p.293].

Donors: Mrs Harrison (widow and mother) and family or Mrs Turnbull (daughter and sister) ? **Note:** Mary R. Harrison was James's widow. Two daughters, Annette and Constance, married men with the surname of Turnbull [MDCB H243].

Documentation: On 19 June 1923 a faculty application which records the donor as 'Mrs Turnbull' who was giving the window 'in memory of her late father' was made by Revd J.T. Paddison to Abp Julius [DC Mount Somers]. A faculty was granted on 28 June 1923 [BR II, p.341]. CN reported the unveiling on Sunday 26 Aug. 1923 by Revd H. Purchas but the donors are noted as 'Mrs Harrison and family' [48, no. 4 (Oct. 1923), p.20].

Note: This window does not reflect the high standard of design and execution evident in Mash's other windows. The design is awkward, the figure is squat and the signature is crudely written and unlike Mash's calligraphy. It may have been executed by another hand although the design is in the style of Mash. The face of St Peter shows similarity with that of St Andrew in C59 and the figure can be compared with that of St Luke in C30.

C121 (*Plate 92*). North nave, 1 light.

St Francis of Assisi with Birds and Sheep.

Studio: [Clayton & Bell, London] *[rebus of Michael C. Farrar-Bell initialled: MF RL, right border base, the initials are intertwined in the bell-rope, 67mm x 29mm].*
Designer: Michael C. Farrar-Bell. **Executant:** Michael C. Farrar-Bell.

Date: 1953 *[dated below the rebus].*

Size: 1530mm x 515mm.

Commemoration: Alfred E. Peache, Ida F. Peache, and their son Edward J.C. Peache *[information from the plaque inscription]*. Alfred Peache owned Mount Somers Station and died in 1906 [*Acland*, p.326].

Donor: F.M. Kilian (daughter and sister). **Note:** She was Florence Kilian.

Documentation: On 2 Dec. 1952 a faculty application which records the donor was made by Revd B. Price to Bp Warren [DC Faculties]. There is further correspondence between Price and Warren on the wording on 15 Dec. 1952, 22 Dec. 1952, 12 Feb. 1953 and 16 Feb. 1953 [DC Faculties]. A faculty was granted on 20 Feb. 1953 [BR III, p.19] and the faculty paper is deposited in the PR. According to the *Vicar's Annual Report April 1954* the dedication took place in Nov. 1953 [p.151].

M.C. Farrar-Bell confirms that he both designed and executed this window, and that he holds the design and cartoon, but was unable to provide further details about them in a letter to Fiona Ciaran on 23 Jan. 1991. He depicted St Francis in grey, rather than the more familiar brown associated with the Franciscans, because the branch established in England in 1223 wore grey and were known as 'Greyfriars'.

Literature: This window is listed in *BSMGP 1955*, p.18, *BSMGP 1961*, p.17 and *Thomas*, p.37.

Preparatory material: See Documentation.

Note: Joan Kilian gave the Christian name of the donor to the author in a conversation on 5 Feb. 1991.

OXFORD. THE ANGLICAN CHURCH OF ST ANDREW [THE APOSTLE]
 [1 window].

C122. North nave, 1 light.

Lilies and Text.

Studio: Unsigned.

Date: Undated: [c. 1908-09].

Size: 1630mm x 515mm.

Commemoration: Unknown.

Donor: Unknown.

Literature: According to *NZCN* the window, 'put together' by Bradley Bros, had been unveiled [39, no. 5 (May 1909), p.16]. This suggests that Bradley Bros had assembled a window that had been imported in sections rather than executed it. This is not a complex window in design but does display a virtuosity of technique that is not found in Bradley Bros' identified windows of this period

This window was in the east sanctuary of the former church and had two side lights of plain quarries with decorated borders. A photograph is reproduced in *Lock*, p.36.

PLEASANT POINT. THE ANGLICAN CHURCH OF ST ALBAN [THE MARTYR], Harris Street [1 window].

C123. East sanctuary, 3 lights, tracery.

Christ Seated in Majesty with St Alban the Martyr and St Paul the Apostle.

Studio: James Powell & Sons (Whitefriars), Wealdstone, Middlesex [*rebus RL, base right, a white friar etched in blue flashed glass, 25mm x 10mm*]. **Designer:** [Attributed to C. Rupert Moore]. **Executant:** Unknown.

Date: Undated: [1962-63].

Size: 2250mm x 1680mm.

Commemoration: Non-commemorative.

Donors: St Alban's Ladies' Guild.

Documentation: On 9 March 1960 Revd T.A. McKenzie sought advice from Bp Warren on a proposed window [DC Faculties]. Warren recommended Powell's on 24 March 1960 for the commission [DC Faculties]. A faculty application was made by Revd Richard Okey to Warren on 12 June 1962 [DC Faculties] and a faculty was granted on 9 July 1962 [BR III, p.148]. *The Harvester* reported the impending dedication on Sunday 11 Aug. 1963 by Revd Okey [Aug. 1963 (unpaginated)].

According to the JP&SW Window Glass Order Book this window was ordered by W.G. Douglas & Son, Auckland, Powell's agent. The country, locality, church, subject and size are recorded and a drawing of the shape of the lights is included. The window cost £580 [AAD (1/31-1977) (11 July 1962), p.274, order 179]. This window is listed under April 1963 in AAD (1/130-1977) JP&SW (commission book), p.111.

Note: The attribution to C. Rupert Moore is made on stylistic grounds. This window shows a similar treatment of figures to that in C76, C158 and C160, all of contemporary date.

PLEASANT POINT. THE PRESBYTERIAN CHURCH OF ST JOHN [THE EVANGELIST], Manse Road [2 windows].

C124. North nave, 1 light.

The Sower.

Studio: [Miller Studios, Dunedin] *[signed: MS / DUNEDIN base right, scratched out of paint]*. **Designer:** [Attributed to Kenneth Bunton]. **Executant:** Roy Miller.

Date: Undated: [1969].

Size: 2430mm x 750mm.

Commemoration: Pioneers of the district *[information from the plaque inscription]*.

Donor: The parish ?

Documentation: Ray Blakemore, session clerk, informed Roy Miller on 14 April 1969 that he is returning the design and asks if it is possible to have the window in place for the ninetieth anniversary of the parish in July 1969 [MSC]. On 27 June 1969 Miller wrote to Blakemore telling him that he would deliver the window personally on 14 July 1969 [MSC].

Preparatory material: The cartoon, 2390mm x 775mm, ink on cartridge paper. Inscribed in a later hand: K.G.B. / `THE SOWER / ST ANDREW PRESB *[sic]* / PLEASANT POINT CANTB Collection: MSA, DUHO.

Note: The attribution to Kenneth Bunton is made on stylistic grounds. This window can be compared with C109.

C125. North nave, 1 light.

St George and the Defeated Dragon.

Studio: [Bradley Bros, Christchurch] *[signed: L.G. Taylor CHCH below the saint's name]*. **Designer:** Leslie Taylor. **Executant:** Leslie Taylor.

Date: 1958 *[dated at the end of the signature]*.

Size: 2430mm x 750mm.

Commemoration: World War II dead *[inferred from the window inscription]*.

Donor: The parish ?

Documentation: According to the MMB the window was to be installed on 14 March 1958 and dedicated on Sunday 16 March by Revd M. Hyat [(3 March 1958), p.220].

PLEASANT POINT. THE ROMAN CATHOLIC CHURCH OF ST MARY [BV], Afghan Street [1 window].

C126. East sanctuary, 3 lights.

Christ with St Mary BV and St Joseph.

Studio: Unsigned: [Attributed to Bradley Bros, Christchurch]. **Designer:** [Attributed to Harold Bradley]. **Executant:** [Attributed to Harold Bradley].

Date: Undated: [c. 1910s].

Size: 3050mm x 2320mm.

Commemoration: The unnamed father, mother and sister of Mary Sullivan *[information from the window inscription]*.

Donor: Mary Sullivan [*information from the window inscription*].

Literature: The window is described as a gift of James [*sic*] Sullivan in [*Anon. 1988, pp.6-7*]. This observation is in the section covering 1910 to 1920 and supplies the probable decade in which the window was executed.

Note: This window is a copy of C163 by Duf tre of Lyons of c. 1880 (although in the manner of the unknown executant). The design of the poses of the figures and canopy and bases is almost identical. As Temuka is close to Pleasant Point the donor would almost certainly have seen C163 and presumably ordered a replica. The face of Christ is similar to that in B279 a known example by Bradley Bros.

PREBBLETON. THE ANGLICAN CHURCH OF ALL SAINTS [2 windows].

C127. East sanctuary, 3 lights.

The Good Shepherd with St Paul and St Peter the Apostles.

Studio: Unsigned: [Attributed to Mayer & Co., London & Munich]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1907].

Size: 2770 approx. x 1220mm.

Commemoration: James Prebble, died 1877, aged 78 [*information from the window inscription*]. He and his family worked at Purau [MDCB P531].

Donor: The parish.

Documentation: When the first Prebbleton church burnt down on 21 March 1906 the east sanctuary window was destroyed. See Vol. 1, Chapter 11. The funds for C127 may have come from the insurance on the first church. According to the VMB on 30 Nov. 1906 designs for a window were submitted to the vestry and 'Messrs [Mayer?]' were suggested as suitable but the decision was held over. After considerable discussion on 4 Jan 1907 'it was decided to have Maye[r?] Window at  35 unless the vicar after seeing the Arch[itect] found reason for further consulting' [VMB].

C128. South nave, 2 lights.

The Sower / Christ the True Vine.

Studio: SMITH & SMITH. L^{TD} CHCH. [*Signed: LL, base right*]. **Designer:** [Attributed to Frederick Mash]. **Executant:** [Attributed to Frederick Mash].

Date: Undated: [c. 1918-19].

Size: 1480mm x 770mm.

Commemoration: Thomas L. Gabbatis (died on 10 June 1917, aged 22), Frederick R. Ashworth (died on 15 Sept. 1916, aged 23) and John M. Ashworth (died on 12 July 1918, aged 20). All died in World War I [*information from the window inscription*]. Frederick Ashworth was killed in France and John Ashworth died at Featherston Camp [CHTM 262, Q09.06, 60].

Donor: Unknown.

Documentation: A faculty application was made by Revd Edmondson Webb to Bp Julius on 28 Dec. 1918 [DC Prebbleton] and a faculty was granted on 29 Jan. 1919 [BR II, p.301].

Note: The design of the RL can be compared with the treatment of the same subject in B23 and supports the attribution to Mash.

RAINCLIFF. THE ANGLICAN CHURCH OF ST DAVID [1 window].

C129. East sanctuary, 1 light.

Kowhai, White Violet and Mountain Daisy Flowers.

Studio: Unsigned: [Miller Studios, Dunedin]. **Designer:** Kenneth Bunton. **Executant:** Roy Miller.

Date: Undated: [1968].

Size: 970mm x 1670mm.

Commemoration: Edward W. and Lucy A. Inman, the second couple married in this church, on 23 Dec. 1908 [*information from the plaque inscription*].

Donors: Mr W.D. Inman, Mrs A.N.D. Turnbull and Mrs A.M. Quartley, their children.

Documentation: Roy Miller informed Mrs R. Turnbull on 2 April 1968 that the window would cost \$210 [MSC]. An undated faculty application of c. 1 July 1968 was made by Revd S. Edwards to the DR [DC Faculties] and a faculty was granted on 8 Nov. 1968 [BR III, p.241]. On 21 March 1969 A. Turnbull instructed Miller Studios that the donors listed would pay a third each [MSC]. Harold Harrison, a former parishioner, identified the familial relationship of the donors in a conversation with the author on 29 Jan. 1991.

Preparatory material: The design, 255mm x 265mm, ink and pencil on cartridge paper. Inscribed: BEAUTIFUL VALLEY ANGLICAN CHURCH / Kenneth G. Bunton / AMGP 68 / 26 MILL LANE / SEVENOAKS / KENT / (ENGLAND) / MILLER STUDIOS DUNEDIN SCALE 1"-1' Collection: MSA, DUHO. **Note:** Beautiful Valley is near Raincliff.

RAKAIA. THE ANGLICAN CHURCH OF ST MARK [THE EVANGELIST], Elizabeth Avenue [1 window].

C130. East sanctuary, 1 light.

The Good Shepherd.

Studio: Unsigned: [Attributed to Wippell & Mowbray & Son, Exeter]. **Designer:** Unknown. **Executant:** Unknown.

Undated: [1927].

Size: 2720mm x 1190mm.

Commemoration: Westcote M. and Emily Lyttleton of Rokeby, and their daughter Emily H. [Lyttleton] in 1927 [*information from the window inscription*]. The Lyttletons owned Rokeby Station [Acland, pp.117-18]. Westcote Lyttleton

died on 16 Aug. 1897, aged 50. Emily Lyttleton died on 23 March 1924, aged 76. Emily H. Lyttleton died on 28 Nov. 1923, aged 48 [CHTM 290, R01.15, 207, 208]

Donor: Edith J. Lyttleton (daughter and sister). **Note:** As a novelist, she wrote under the name of G.B. Lancaster [*Acland*, p.116]. Edith Lyttleton died on 10 March 1945, aged 71, in London [CHTM 290, R01.15, 208].

Documentation: The VMB records that the donor's brother in England would 'interview Messrs Mowbray & Son' [(5 Dec. 1926), p.239]. A faculty was granted on 1 June 1927 [BR II, p.377]. According to *CN* Bp West-Watson dedicated the window on Easter Day 1928 [57, no. 11 (May 1928), p.22].

Note: The attribution to Mowbray is made on the scant documentary evidence and the fact that the studio advertised consistently in *CN* in the 1920s. The design is after Shields's painting *The Good Shepherd*, of unknown date (Manchester City Art Gallery).

RANGIORA. THE ANGLICAN CHURCH OF ST JOHN THE BAPTIST,
High Street [9 windows including A77].

C131. North-east sanctuary, 2 lights [C131 and C134 are a pair].

St Matthew and St Mark the Evangelists.

Studio: Unsigned: [Fouracre & Watson, London]. **Designer:** Unknown.
Executant: Unknown.

Date: Undated: [c. 1902-03].

Size: 2080mm x 930mm.

Documentation: See C134.

C132. East sanctuary, 2 lights [C132 and C133 are a pair].

The Good Shepherd with St John the Baptist.

Studio: Unsigned: [Lavers, Barraud & Westlake, London]. **Designer:** B.W. Mountfort. **Executant:** Unknown.

Date: Undated: [1883].

Size: 1640mm x 930mm.

Commemoration: Mrs Dudley, the first wife of Archd. Benjamin W. Dudley.

Note: Mary F. Dudley died on 25 Aug. 1864, aged 54 [CHTM 258, Q06.05, 408].

Donor: Miss Dudley, her daughter. **Note:** Frances T. Dudley was buried on 11 Feb. 1911, aged 70 (Rangiora Parish Burial Register [partially paginated], burial 686). See C133.

Documentation: A faculty was granted on 26 Nov. 1883 [BR I, p.336]. *NZCN* records the studio and that the window had been installed. It was executed 'in accordance with the design and instructions furnished by Mr. Mountfort' [13, no. 2 (Feb. 1884), pp.23-24].

C133. East sanctuary, 2 lights [C133 and C132 are a pair].

The Ascending Christ / Christ at the Door.

Studio: Unsigned: [Lavers, Barraud & Westlake, London]. **Designer:** Unknown.
Executant: Unknown.

Date: Undated: [c. 1884].

Size: 1640mm x 930mm.

Commemoration: Mary F. Dudley.

Donor: Frances T. Dudley, her daughter.

Documentation: On 19 May 1884 the vestry gave approval for Miss Dudley to place one more window in memory of her mother [VMB, p.113]. A faculty was granted on 31 July 1884 to place this window in memory of the 'deceased wife' of Archd. Dudley [BR I, pp.345-46].

Note: The design of the RL is based on the painting *The Light of the World*, 1851-53, by William Holman Hunt (Keble College Chapel, Oxford).

C134. South-east sanctuary, 2 lights [C134 and C131 are a pair].

St Luke and St John the Evangelists.

Studio: Unsigned: [Fouracre & Watson, London]. **Designer:** Unknown.
Executant: Unknown.

Date: Undated: [c. 1902-03].

Size: 2080mm x 930mm.

Commemoration: Archd. Benjamin W. Dudley the first vicar of the parish [information from the window inscription written over both this window and C131]. He was the vicar from 1860-87 and died on 28 Aug. 1892 [Scholefield I, p.221].

Donor: The parish.

Documentation: A faculty was granted on 10 June 1903 for C131 and C134 [BR II, p.173]. Two windows to be donated by the parish were proposed as companions to the 'first Mrs Dudley's memorials' [NZCN, 30, no. 6 (June 1900), pp.16-17]. According to NZCN which records the studio the windows were dedicated on Wednesday 10 June 1903 by Bp Julius [33, no. 8 (Aug. 1903), p.5]. The dedication is noted also in the *Press* (11 June 1903), p.2.

C135 (Plate 91). South transept gable, 4 lights.

The Archangel Michael Weighing a Soul / The Crucifixion / The Risen Christ Blessing in Majesty / St George and the Defeated Dragon.

Studio: Unsigned: [Lowndes & Drury, London]. **Designer:** Margaret Thompson.
Executant: [Margaret Thompson?].

Date: Undated: [1951].

Size: 1800mm x 1800mm.

Commemoration: Parishioners killed in World War II [information from the window inscription].

Donor: The parish.

Documentation: On 23 Dec. 1950 Abp West-Watson informed Revd F.O.B. Lane. that he approved a faculty for the design submitted [DC Faculties] however there is no faculty entry in the BR. It was reported to the vestry on 18 March 1952 that the window had been installed and cost £197 14s. 6d. [VMB, pp.282-83]. The impending dedication on Sunday 25 May 1952 by Archd. E. Osmer was reported in *St John the Baptist Rangiora Parish Magazine*, 16, no. 5 (May 1952), p.3. The dedication and the window are described in the *North Canterbury Gazette* (27 May 1952), p.2.

Margaret Thompson stated in a letter to Fiona Ciaran on 5 April 1984 that Lowndes & Drury retained the designs and sketches for this window. Thompson affirmed that this window and three of 1952 in the Anglican Church of St Peter, Ward (Nelson Diocese), are, with the exception of one window in South Africa, her only windows outside England.

Presumably there was not enough money available for full-size figures as approximately two-thirds of the window is made up of unpainted quarries.

Literature: The designer and date of this window are listed with the location 'Rangoria' [sic] in *BSMGP 1955*, p.83. The location is correctly recorded in *BSMGP 1961*, p.109.

C136. North nave, 2 lights.

St Ann and St Elizabeth with St Mary BV and St John the Baptist as Children.

Studio: James Powell & Sons (Whitefriars), Wealdstone, Middlesex [rebus RL, base right, above inscription, a white friar, 22mm x 10mm]. **Designer:** Alf Fisher. **Executant:** Unknown.

Date: Undated: [1959].

Size: 1500mm x 740mm.

Commemoration: Ada C. and Charles J. Smith [information from the window inscription].

Donors: Their children, D.C. Smith, Joy Aitken, Shirley Glenn and June Scannell.

Documentation: A faculty application was made by Revd K.O. Bathurst to Bp Warren on 1 May 1959 [DC Faculties]. A faculty was granted on 25 May 1959 [BR III, p.97] and the faculty paper is deposited in the PR. The impending dedication on Sunday 24 Sept. is noted and the donors are recorded in the *North Canterbury Gazette* (21 Sept. 1961), p.1.

According to the JP&SW Window Glass Order Book this window was ordered by W.G. Douglas & Son, Auckland, Powell's agents. The country, locality, church, subject, inscriptions, size and designer are recorded. The window cost £190 [AAD (1/31-1977) (6 Aug. 1959), p.148, order 9854]. This window is listed under 1959 in AAD (1/129-1977) JP&SW (commission book), p.300.

C137. North nave, 2 lights [C137 and C138 are a pair].

Christ and the Children.

Studio: CAKEBREAD ROBEY & CO LTD / LONDON ENGLAND [signed LL, base right]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1949].

Size: 1500mm x 740mm.

Commemoration: Moreau, Catherine and Edith M. Amy [*information from the window inscription*]. Moreau Amy was the Rangiora Town Clerk for 35 years until 1920 (*Hawkins 1957, p.243*). Catherine Amy died on 4 Sept. 1918, her widower Moreau Amy died on 23 April 1921, and their daughter Mary Edith [*sic*] Amy died on 5 Dec. 1940 aged 72 [CHTM 258, Q06.05, 261].

Donor: Miss Amy (daughter and sister ?).

Documentation: On 17 Nov. 1949 the vestry was informed that the 'Miss Amy Memorial Window' was in place and cost £125 2s. [VMB, p.238]. **Note:** See C138.

C138. North nave, 2 lights.

The Light of the World.

Studio: CAKEBREAD ROBEY & CO LTD / LONDON ENGLAND [*signed LL, base right*]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1949].

Size: 1500mm x 740mm.

Commemoration: Lucy C. Smith [*information from the window inscription*]. She died on 11 Dec. 1933 [CHTM 258, Q06.05, 502].

Donor: Her family.

Documentation: On 20 April 1948 an offer of a window from the Smith family was accepted by the vestry [VMB, p.204]. Abp West-Watson informed Revd Frank Lane on 30 Sept. 1949 that he had seen C137 and C138, at Bradley Bros, and requested a formal application for a faculty [DC Faculties]. On 6 Oct. 1949 an application was made by Lane for both windows [DC Faculties] and a faculty was granted on 26 Oct. 1949 [BR II, p.538]. According to CN C137 and C138 had been dedicated by West-Watson [4, no. 11 (Dec. 1949), p.8].

Note: The design is based on the painting *The Light of the World*, 1851-53, by William Holman Hunt (Keble College Chapel, Oxford).

RANGIORA. JOHN KNOX PRESBYTERIAN CHURCH, High Street
[1 window].

C139. North nave, 1 light.

The Light of the World.

Studio: [Bradley Bros, Christchurch] [*signed: L.G. TAYLOR CHRISTCHURCH Base, centre right*]. **Designer:** Leslie Taylor. **Executant:** Leslie Taylor.

Date: 1960 [*dated at the end of the signature*].

Size: 1760mm x 585mm.

Commemoration: Mary M. Rogers (1853-1931) and Harry L. Rogers (1855-1906) [*information from the window inscription*]. He was a builder [MDCB R318].

Donors: Their children who erected this in April 1960 [*information from the window inscription*].

Documentation: According to the *North Canterbury Gazette* this window was dedicated on Easter Sunday [17 April 1960] by Revd M.N. Dickie [(21 April 1960), p.1].

Note: The design is based on the painting *The Light of the World*, 1851-53, by William Holman Hunt (Keble College Chapel, Oxford).

**RANGIORA. THE ROMAN CATHOLIC CHURCH OF ST MARY [BV]
AND ST FRANCIS DE SALES, Victoria Street [1 window].**

C140. East sanctuary gable, quatrefoil, tracery.

Symbols of the Eucharist and IHS Monogram.

Studio: Unsigned.

Date: Undated.

Size: Approx. 1440mm x 1440mm.

Commemoration: Unknown.

Donor: Unknown.

RUAPUNA. THE ANGLICAN CHURCH OF ALL SAINTS [1 window].

C141. East sanctuary, 3 lights, tracery.

The Risen Christ Blessing with Sacrifice and Justice.

Studio: Unsigned: Unknown.

Date: Undated: [1928].

Size: 1870mm x 1500mm.

Commemoration: Pte Oliver J. Baxter, killed at Messines [Belgium] 7 June 1917 [*information from the window inscription*].

Donors: Ernest and Douglas [Baxter], his brothers [*information from the window inscription*].

Documentation: A faculty application was made on 17 Feb. 1929 by Arthur Grigg, churchwarden, to the DS for a window which had already arrived and was stored at Bradley Bros [DC Mount Somers]. A faculty was granted on 1 March 1929 [BR II, p.395] and the faculty paper is deposited in the PR. The *Ashburton Guardian* reported the dedication on Sunday 7 April 1929 [(11 April 1929), p.8].

**ST ANDREWS. THE ROMAN CATHOLIC CHURCH OF ST ANDREW
[THE APOSTLE] [2 windows].**

C142. North-east sanctuary, 1 light [C142 and C143 are a pair].

St John the Evangelist.

Studio: [F.X. Zettler, Munich] *[signed: CATH. ART GALLERY / H CREDGINGTON & CO / MELBOURNE base right]*. **Designer:** Unknown. **Executant:** Unknown.

C143. South-east sanctuary, 1 light.

The Sacred Heart of Christ.

Studio: [F.X. Zettler, Munich] *[signed: CATH ART GALLERY / H CREDGINGTON & CO / MELBOURNE base right]*. **Designer:** Unknown. **Executant:** Unknown.

C142 and C143:

Date: Undated: [post 1923].

Size: 1900mm x 500mm.

Commemoration: Dean John Tubman SM who died on 23 Dec. 1923 *[information from the plaque inscription]*. Tubman was responsible for the building of this church according to an undated brochure for the Roman Catholic Basilica of the Sacred Heart, Timaru.

Donor: Unknown.

Note: Black and white studio photographs of C142 and C143 are deposited in an album held by Franz Mayer & Co. in Munich. They are identified as [order?] C39 for 'St. Andrew's'. Both windows have been vandalised extensively and repaired.

SCARGILL. THE ANGLICAN CHURCH OF ST AIDAN [OF LINDISFARNE] [1 window].

C144. West end gable, 1 light.

The Good Shepherd.

Studio: Unsigned: [Miller Studios]. **Designer:** Beverley Shore-Bennett. **Executants:** Roy Miller and Paul Hutchins.

Date: Undated: [1980].

Size: 1460mm x 550mm.

Commemoration: Percy J. Overton (1879-1915) and Hilda M. Overton (1879-1948), and their son, Percy L. Overton (1904-1935) *[information from the plaque inscription]*. Percy J. Overton was killed in action at Gallipoli [Turkey], on 11 Aug. 1915 [*Christ's 1950*, p.202].

Donor: R.C. Overton (son and brother). **Note:** Reginald Overton was a farmer at Greta, Scargill [*Christ's 1950*, p.368].

Documentation: Roy Miller informed R. Overton on 27 March 1979 that the cost per square foot of stained glass from his studio is \$125 [MSC]. Alistair McIver, Miller's manager, forwarded the design to Overton on 16 Aug. 1979 with a quotation for the window of \$1600 [MSC]. A faculty was granted on 18 June 1980 [BR III, p.400]. McIver notified Overton on 6 Nov. 1980 that the window would be ready at the end of that month [MSC].

Preparatory material: The design, 218mm x 110mm, watercolour and ink. Inscribed: "THE LORD IS MY SHEPHERD. I SHALL NOT WANT" / THE

OVERTON MEMORIAL / SCARGILL / Beverley Shore-Bennett / F.M.G.P. / Miller Studios Ltd. Collection: MSA, DUHO.

SOUTHBRIDGE. THE ANGLICAN CHURCH OF ST JAMES [THE GREATER] [4 windows].

C145. East sanctuary, 5 lights.

The Ascension.

Studio: Unsigned: [John Brock, Dunedin]. **Designer:** John Brock. **Executant:** John Brock.

Date: (LL) post 1931 1935 [central three lights according to an inscription on them], (RL) post Jan. 1939 .

Size: 2000mm approx. x 2670mm.

Commemoration: (LL) Arthur and Clara Greenwood (The three central lights) William, Ellen and Harry J. Hill (RL) John and Hannah Ludemann [*information from the window inscription*]. Arthur Greenwood died on 6 June 1928, aged 77 and Clara Greenwood, his widow, died on 19 Aug. 1931, aged 77. William Hill died 5 May 1936, aged 85 and Ellen Hill, his widow, died on 21 April 1940, aged 84. Their son Harry Hill died on 19 March 1915, aged 22. John Ludemann died on 31 Jan. 1939, aged 62 and Hannah Ludemann, his wife, died on 29 Nov. 1935, aged 53 [CHTM 283, Q16.05, 688, 675, 713].

Donor: Unknown.

Documentation: On 14 Aug. 1935 the vestry was informed that the window had arrived and Brock was coming to supervise its installation [VMB, p.317]. The installation is noted in the Ellesmere Guardian (16 Aug 1935), p.5.

Note: Although the lights of the window appear to have been made at the same time the base inscriptions of the outer two lights are of a different style which would suggest that they were added at a later date. A design similar to the central light was used for C117, also by Brock.

C146. South nave, 1 light.

St James the Greater, the Apostle.

Studio: Unsigned: Unknown.

Date: Undated: [c. 1938-39].

Size: 1060mm x 460mm.

Commemoration: Amy Hubbard (1868-1938) [*information from the window inscription*].

Donor: Amy Hubbard, by bequest.

Documentation: Amy Hubbard's instructions in a letter to the Public Trust Office on 22 Feb. 1938 were that not more than £40 from her estate were to be spent on the window [PR]. A faculty was granted on 22 Feb. 1939 [BR II, p.464]. On 29 June 1939 the vestry was informed that the window had arrived and would be unveiled possibly on Sunday 25 July 1939 [VMB, p.400].

C147. North nave, 1 light [C147 and C148 are a pair].

The Good Shepherd.

C148. North nave, 1 light.

The Boy with the Loaves and Fishes.

C147 and C148:

Studio: Unsigned: [Miller Studios, Dunedin]. **Designer:** Beverley Shore-Bennett.
Executant: Paul Hutchins.

Date: Undated: [c. 1984].

Size: 1070mm x 460mm.

Commemoration: Inez Lewton (1894-1978) [*information from the plaque inscription*]. She was a school-teacher.

Donor: Inez Lewton, by bequest.

Documentation: On 9 March 1983 a faculty application was made by Revd Hugh Bowron. The windows will cost \$1900 [Bishop's Correspondence, Ellesmere]. Bowron supplied further details on 9 May 1983 and a photocopy of the design which is now deposited with this correspondence [Bishop's Correspondence, Ellesmere]. A faculty was granted on 17 June 1983 [BR III, p.433]. Neville Moorhead, vestry secretary, ordered the windows from Alistair McIvor, Miller Studio's manager on 10 Aug. 1983 [MSC]. Neville Moorhead, in a conversation with the author on 9 Jan. 1991, stated that Inez Lewton had left money to the church and that the parish had decided to erect a window in her memory with those funds.

Preparatory material: The design, 180mm x 158mm, watercolour and ink. Inscribed: St James Church / Southbridge / Beverley Shore-Bennett / M.B.E., F.M.G.P. / Miller Studios Ltd. / 1982 / 1080 465mm [*sic*]. Collection: MSA, DUHO.

Note: The first church was destroyed by fire in 1934. See Vol. I, Chapter 11.

SPRINGSTON. THE ANGLICAN CHURCH OF ST MARY [BV] [1 window].

C149. West end, 1 light.

St Mary BV and the Christ-Child.

Studio: James Powell & Sons (Whitefriars), Wealdstone, Middlesex [*rebus base right, a white friar, 29mm x 10mm*]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1955].

Size: 1500mm x 585mm.

Commemoration: Ellen and Susan Smith [*information from the window inscription*].

Donor: John Smith, their brother.

Documentation: On 20 April 1955 the vestry accepted the donor's request to place a window [VMB, p.307]. A faculty application was made on 30 June 1955 by Revd R.O. Williams to Abp West-Watson. The design appears to have been chosen from a catalogue submitted to the donor (probably by Bp Warren [DC Faculties]). A faculty was granted on 15 July 1955 [BR III, p.48].

According to the JP&SW Window Glass Order Book this window was ordered by W.G. Douglas & Sons, Auckland, Powell's agent. The country, church, subject, inscriptions and size are recorded. The window cost £170 [AAD (1/31-1977) (27 July 1955), p.5, order 9622]. A studio photograph, 1410, is archived in album AAD (1/89-1977) JP&SW. This window is listed under 1955 in AAD (1/129-1977) JP&SW (commission book), p.222.

Note: This window was in the east sanctuary of the first church and was relocated in the new church in 1987.

TAITAPU. THE ANGLICAN CHURCH OF ST PAUL [THE APOSTLE]
[5 windows].

C150. North sanctuary, 2 lights, tracery.

St Paul the Apostle and St Stephen the Martyr.

Studio: HEATON BUTLER & BAYNE LONDON [*signed: RL, base right, partially obscured by the lead*]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1931].

Size: 1170mm x 910mm.

Commemoration: Unknown.

Donor: Sir Robert Heaton Rhodes KBE, KCVO. **Note:** Sir Robert of Otahuna, Taitapu (1861-1956) was Minister of Defence [MDCB R173]. Sir Robert had this church built in memory of Jessie, Lady Rhodes, his wife [Parr, p.178]. See C150.

Documentation: See C152.

C151. East sanctuary, 3 lights, tracery.

Christ Healing the Crippled Man / Christ Healing the Woman with a Haemorrhage / Christ Raising Jairus's Daughter.

Studio: HEATON BUTLER & BAYNE LONDON. [*Signed RL, base right*]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1931].

Size: 2380mm x 1470mm.

Commemoration: Jessie, Lady Rhodes [*information from the window inscription*]. Lady Rhodes, DStJ, founded the Nurse Maude District Nursing Association with Nurse Maude. She died on 13 Oct. 1929 [Woodhouse, p.228].

Donor: The parish [*information from the window inscription*].

Documentation: See C152.

C152. South nave, 2 lights, tracery.

Miriam and Deborah the Prophetesses.

Studio: HEATON BUTLER & BAYNE LONDON [*signed RL, base right, obscured by the lead*]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1931].

Size: 1160mm x 920mm.

Commemoration: Unknown.

Donors: Alister Clark, brother of Lady Rhodes and Mrs Clark, sister of Sir Robert. **Note:** She was Edith M. Clark [MDCB R173]. Alister Clark was a well-known Australian rosarian and died on 20 Jan. 1949 [*Australian Dictionary of Biography*, Vol. 8 (Carlton, Victoria, 1981)].

Documentation: A list signed by Sir Robert includes **C150**, **C151** and **C152** and records the donors [DC Lincoln (21 Jan. 1932)]. Faculties were granted on 25 Jan. 1932 for these three windows [BR II, p.412]. *CN* records the consecration of the church on 25 Jan. 1932 and that three stained glass windows were in place [62, no. 8 (Feb. 1932), p.6].

Note: The depiction of Miriam owes some debt to the engraving of the same subject after Sir E.J. Poynter's illustration of 1864 for *Dalziel's Bible Gallery*.

C153. North nave, 2 lights, tracery.

The Baptism of Christ.

Studio: Unsigned: [Attributed to Heaton, Butler & Bayne, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [c. 1941].

Size: 1170mm x 925mm.

Commemoration: Unknown.

Donor: Sir Robert Heaton Rhodes.

Documentation: See **C154**.

Note: The attribution to Heaton, Butler & Bayne is made on stylistic grounds. The windows shows similarity in every respect with the other windows in this church.

C154. North nave, 2 lights, tracery.

St George and St Martin of Tours.

Studio: Unsigned: [Attributed to Heaton, Butler & Bayne, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [c. 1941].

Size: 1160mm x 920mm.

Commemoration: The soldiers who fell in World War I [*information from the plaque inscription*].

Donor: Sir Robert Heaton Rhodes.

Documentation: A faculty was granted on 17 June 1941 for both **C153** and **C154**. The donor is named [BR II, p.484].

Note: The attribution to Heaton, Butler & Bayne is made on stylistic grounds. The figure of St George is almost identical to that in **B104**, which is signed, and **C102**.

TEDDINGTON. THE ANGLICAN CHURCH OF ST PETER [THE APOSTLE] [1 window].

C155. East sanctuary, 3 lights.

The Risen Christ's Eighth Appearance (To the Apostles on the Shore of Lake Tiberias and Command to St Peter the Apostle).

Studio: T.F. CURTIS / WARD & HUGHES / LONDON [*signed CL, base right, vertically on the scroll end*]. **Designer:** Unknown. **Executant:** Unknown.

Date: 1905 [*dated at the end of the signature*].

Size: 2500mm approx. x 1340mm.

Commemoration: W.F. Blatchford (died 1897) and W.D. Gebbie (died 1902) [*information from the window inscription*]. William Blatchford was a schoolmaster at Governors Bay [MDCB B520]. William Gebbie farmed at Teddington and gave the land for this church and its cemetery [MDCB G88].

Donors: Public subscription.

Documentation: NZCN records the donors and the dedication on 8 March 1906 by Archd. Averill [36, no. 4 (April 1906), p.14].

TEMPLETON. THE ANGLICAN CHURCH OF ST SAVIOUR [2 windows].

C156. East sanctuary, 5 lights and sexfoil rose [C156 and C157 are a pair].

The Good Shepherd / The Lamb of God.

Studio: Unsigned: [Attributed to Ferguson & Urie, Melbourne]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [c. 1881].

Size: 3500mm approx. x 2410mm.

Commemoration: Unknown.

Donor: Unknown.

C157. South sanctuary, quatrefoil.

IHS Monogram.

Studio: Unsigned: [Attributed to Ferguson & Urie, Melbourne] **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [c. 1881]. -

Size: 860mm x 860mm.

Commemoration: Unknown.

Donor: Unknown.

Documentation: A faculty was granted on 13 Oct. 1881 for both windows [BR I, p.290].

Literature: According to *Anon. 1967* 'It was 1881 before the stained glass windows were imported from Melbourne and installed' [p.9].

Note: B156 and B157 are attributed to Ferguson & Urie, Melbourne on stylistic grounds. The unusual glass colours and painting style resemble those in C1. The PR have not been made available to the author.

TEMUKA. THE ANGLICAN CHURCH OF ST PETER [THE APOSTLE],
Dyson Street [3 windows].

C158. North sanctuary, 1 light [C158 and C160 are a pair].

Dorcas Distributing Food.

Studio: James Powell & Sons (Whitefriars), Wealdstone, Middlesex [*initialled RM below the rebus of a white friar, 30mm x 13mm, base right*]. **Designer:** C. Rupert Moore, as the initials below the rebus indicate. **Executant:** Unknown.

Date: Undated: [c. 1963-64].

Size: 1420mm x 365mm.

Commemoration: Elizabeth E. Talbot, who died on 28 June 1940 [*information from the window inscription*]. She was the second wife of John Talbot.

Donor: The Talbot family.

Documentation: See C160.

C159. East sanctuary, 3 lights, tracery.

The Ascension.

Studio: Unsigned: Unknown.

Date: Undated: [1928].

Size: 2500mm approx. x 1600mm.

Commemoration: John Talbot, who died on 20 Dec. 1923, aged 78 [*information from the window inscription*].

Donor: His family [*information from the window inscription*].

Documentation: On 13 Oct. 1927 Harold Bradley in Christchurch submitted an 'English' design for approval to the DR [DC Temuka]. This suggests that the donors had Bradley Bros organise the ordering and importation of the window. By 8 Sept. 1928 the window had arrived at Lyttelton [DC Temuka] but it was not until 15 Sept. 1928 that Revd George Watson made a faculty application to Bp West-Watson [DC Temuka]. According to *CN* the window was dedicated on 23 Sept. 1928 by Archd. Purchas [58, no. 5 (Nov. 1928), p.23] just before a faculty was granted on 24 Sept. 1928 [BR II, p.391].

Note: The first Anglican church at Temuka was burnt down in 1897. See Vol. I, Chapter 11.

C160. South sanctuary, 1 light [C160 and C158 are a pair].

Ruth the Gleaner.

Studio: James Powell & Sons (Whitefriars), Wealdstone, Middlesex [*initialled RM below the rebus of a white friar, 30mm x 13mm, base right*]. **Designer:** C. Rupert Moore, as the initials below the rebus indicate. **Executant:** Unknown.

Date: Undated: [c. 1963-64].

Size: 1420mm x 370mm.

Commemoration: Christiana Talbot, who died on 26 July 1889 [*information from the window inscription*]. She was the first wife of John Talbot.

Donor: The Talbot family.

Documentation: A faculty application for C158 and C160 in which the donors are recorded was made on 9 June 1962 by Revd B. Price to Bp Warren [DC Faculties]. Price submitted the designs much later on 16 March 1963 to Warren [DC Faculties] and a faculty was granted on 30 March 1963 [BR III, p.159].

According to the JP&SW Window Glass Order Book C158 and C160 were ordered by W.G. Douglas, Auckland, Powell's agent. The country, locality, church, subject, inscriptions, size and designer are recorded. The windows cost £125 each [AAD (1/31-1977) (5 June 1963), p.311, order 251].

A studio photograph, 1702, of C158 and C160 together is archived in album AAD (1/95-1977) JP&SW. This window and C160 are listed under March 1964 in AAD (1/130-1977) JP&SW (commission book), p.111.

Literature: According to *Hopkins* the windows were dedicated on 24 Feb. 1965 by Revd L. Cartridge. Those commemorated are recorded as 'Eleanor and Catherine *[sic]*', wives of John Talbot [p.35].

TEMUKA. THE ROMAN CATHOLIC CHURCH OF ST JOSEPH, Wilkin Street [17 windows] [C161-C177 are a set].

C161. North chancel, 2 lights, tracery.

St Mary BV and the Christ-Child with the Archangel Gabriel.

Studio: G. DUFETRE / PEINTRE VERRIER / A GRIGNY PRÈS LYON (RHÔNE) / FRANCE [*signed LL, base left, scratched out of paint, 'FRANCE' written vertically*]. **Designer:** George-Nicolas Dufêtre ? **Executant:** Unknown.

Date: Undated: [c. 1881].

Size: 3050mm x 1130mm.

Commemoration: Unknown.

Donor: Mrs M. Gaffney [*information from the window inscription*]. A Margaret Gaffaney *[sic]* died on 16 Aug. 1927, aged 83 [CHTM 294, RO2.11, 1634]. She may have been the donor.

Documentation: See C177.

C162. North sanctuary, 2 lights.

St Frances of Rome and the Guardian Angel.

Studio: Unsigned: [G. Dufêtre, Lyon]. **Designer:** George-Nicolas Dufêtre ? **Executant:** Unknown.

Date: Undated: [c. 1881].

Size: 3050mm x 1130mm.

Commemoration: Unknown.

Donors: 'Mc Sheby *[sic]* Gentlemun Brothers and sister' *[information from the window inscription]*. George McSheehy Gentlemun died on 12 May 1914, aged 77. His sister Frances Gentlemun died on 20 March 1912, aged 65, and his brother Maurice Gentlemun died on 26 July 1929 [CHTM 294, RO2.11, 1859].

Documentation: See C177.

C163. East sanctuary, 3 lights.

Christ with St Mary BV and St Joseph.

Studio: G. DUFETRE / PEINTRE VERRIER / A GRIGNY. RHÔNE. / PRES LYON FRANCE *[signed LL, scratched out of paint, to the right of Mary's feet]*. G. DUFETRE PEINTRE / A GRIGNY. RHÔNE. / PRÈS LYON FRANCE *[signed RL, scratched out of paint, to the left of Joseph's feet]*. **Designer:** George-Nicolas Dufêtre ? **Executant:** Unknown.

Date: Undated: [c. 1881].

Size: 4000mm approx. x 3100mm.

Commemoration: Unknown.

Donor: Revd Fauvel SM who built this church in 1881 *[information from the window inscription]*. Louis Fauvel, born in France, was the first resident priest in Temuka 1876-1904. He died in Sydney on 30 Aug. 1904 [Marist, p.180].

Documentation: See C177.

C164. South sanctuary, 2 lights.

Tobias and the Archangel Raphael.

Studio: Unsigned: [G. Dufêtre, Lyon]. **Designer:** George-Nicolas Dufêtre ? **Executant:** Unknown.

Date: Undated: [c. 1881].

Size: 3050mm x 1130mm.

Commemoration: Unknown.

Donor: Bartholomew Martin *[information from the window inscription]*. He died on 2 Dec. 1922, aged 87 [CHTM 294, RO2.11, 1789].

Documentation: See C177.

C165. South chancel, 2 lights, tracery.

The Archangel Michael and the Defeated Dragon / The Prophet Daniel.

Studio: G. DUFETRE / PEINTRE VERRIER / A GRIGNY PRES LYON (RHÔNE) / FRANCE *[signed LL, base left, scratched out of paint, 'FRANCE' written vertically]*. **Designer:** George-Nicolas Dufêtre ? **Executant:** Unknown.

Date: Undated: [c. 1881].

Size: 3400mm x 1190mm.

Commemoration: Unknown.

Donor: Michael Quinn [*information from the window inscription*]. A Michael Quinn died on 19 Nov. 1901 aged 58 and may have been the donor [CHTM 294, RO2.11, 1553].

Documentation: See C177.

C166. South nave, 2 lights, tracery.

St Joseph and the Christ-Child with St John the Baptist.

Studio: Unsigned: [G. Dufêtre, Lyon]. **Designer:** George-Nicolas Dufêtre ?
Executant: Unknown.

Date: Undated: [c. 1881].

Size: 3400mm x 1200mm.

Commemoration: Unknown.

Donor: Charles and Patrick Coll [*information from the window inscription*].

Documentation: See C177.

C167. South nave, 2 lights, tracery.

St Peter and St Paul the Apostles.

Studio: Unsigned: [G. Dufêtre, Lyon]. **Designer:** George-Nicolas Dufêtre ?
Executant: Unknown.

Date: Undated: [c. 1881].

Size: 3400mm x 1200mm.

Commemoration: Unknown.

Donors: Richard and Denis Hoare [*information from the window inscription*].

Denis Hoare died on 23 Aug. 1904, aged 65 [CHTM 294, RO2.11, 1735].

Documentation: See C177.

C168. South nave, 2 lights, tracery.

St John the Evangelist and St Francis of Assisi.

Studio: Unsigned: [G. Dufêtre, Lyon]. **Designer:** George-Nicolas Dufêtre ?
Executant: Unknown.

Date: Undated: [c. 1881].

Size: 3400mm x 1200mm.

Commemoration: Unknown.

Donors: John and William Fitzgerald [*information from the window inscription*]. A William Fitzgerald died on 20 April 1912, aged 74 [CHTM 294, RO2.11, 1749] and may have been one of the donors.

Documentation: See C177.

C169. South nave, 2 lights, tracery.

St Patrick of Ireland and St Thomas Aquinas.

Studio: Unsigned: [G. Dufêtre, Lyon]. **Designer:** George-Nicolas Dufêtre ?
Executant: Unknown.

Date: Undated: [c. 1881].

Size: 3400mm x 1200mm.

Commemoration: Unknown.

Donor: Simon Coughlan [*information from the window inscription*]. He died on 24 June 1906, aged 69 [CHTM 294, RO2.11, 1854].

Documentation: See C177.

C170. South nave, 2 lights, tracery.

St Alphonsus Liguori and St Isidore the Farm Worker.

Studio: G. DUFÊTRE / PEINTRE VERRIER / A GRIGNY PRÈS LYON (RHÔNE) / FRANCE [*signed LL, base left, scratched out of paint, 'FRANCE' written vertically*]. **Designer:** George-Nicolas Dufêtre ? **Executant:** Unknown.

Date: Undated: [c. 1881].

Size: 3400mm x 1200mm.

Commemoration: Unknown.

Donor: Martin Grealish [*information from the window inscription*].

Documentation: See C177.

Note: The face of St Alphonsus Liguori is probably based on a portrait of 1768 by an unknown artist. This is reproduced in the *New Catholic Encyclopedia*, vol. 1, p.337.

C171. West end gable, quatrefoil. [C171 and C172 are identical].

Floral grisaille.

Studio: Unsigned: [G. Dufêtre, Lyon]. **Designer:** George-Nicolas Dufêtre ?
Executant: Unknown.

Date: Undated: [c. 1881].

Size: 580mm x 580mm.

Commemoration: Unknown.

Donor: Unknown.

Documentation: See C177.

C172. West end gable, quatrefoil.

Floral grisaille.

Studio: Unsigned: [G. Dufêtre, Lyon]. **Designer:** George-Nicolas Dufêtre ?
Executant: Unknown.

Date: Undated: [c. 1881].

Size: 580mm x 580mm.

Commemoration: Unknown.

Donor: Unknown.

Documentation: See C177.

C173. North nave, 2 lights, tracery.

St Germaine of Pibrac, the Shepherdess and St Margaret Mary.

Studio: G. DUFÊTRE / PEINTRE VERRIER / A GRIGNY PRES LYON (RHÔNE) / FRANCE [*signed LL, base left, scratched out of paint, 'FRANCE' written vertically*]. **Designer:** George-Nicolas Dufêtre ? **Executant:** Unknown.

Date: Undated: [c. 1881].

Size: 3400mm x 1200mm.

Commemoration: Unknown.

Donor: Mrs P. Grealish [*information from the window inscription*].

Documentation: See C177.

C174. North nave, 2 lights, tracery.

St Rose of Lima and the Christ-Child with St Teresa of Avila.

Studio: Unsigned: [G. Dufêtre, Lyon]. **Designer:** George-Nicolas Dufêtre ? **Executant:** Unknown.

Date: Undated: [c. 1881].

Size: 3400mm x 1200mm.

Commemoration: Unknown.

Donor: Mrs R. Hoare [*information from the window inscription*]. A Mary Hoare, the wife of Richard Hoare, died on 31 Dec. 1897, aged 54 [CHTM 294, RO2.11, 1734]. She may have been the donor.

Documentation: See C177.

C175. North nave, 2 lights, tracery.

St Katherine of Siena and St Brigid of Ireland.

Studio: Unsigned: [G. Dufêtre, Lyon]. **Designer:** George-Nicolas Dufêtre ? **Executant:** Unknown.

Date: Undated: [c. 1881].

Size: 3400mm x 1200mm.

Commemoration: Unknown.

Donor: Mrs J. Fitzgerald [*information from the window inscription*].

Documentation: See C177.

C176. North nave, 2 lights, tracery.

St Agnes and St Mary Magdalene.

Studio: Unsigned: [G. Dufêtre, Lyon]. **Designer:** George-Nicolas Dufêtre ? **Executant:** Unknown.

Date: Undated: [c. 1881].

Size: 3400mm x 1200mm.

Commemoration: Unknown.

Donor: Mrs M. Spillane [*information from the window inscription*].

Documentation: See C177.

C177. North nave, 2 lights, tracery.

St Elizabeth of Hungary and St Ann with St Mary BV as a Child.

Studio: Unsigned: [G. Dufêtre, Lyon]. **Designer:** George-Nicolas Dufêtre ?
Executant: Unknown.

Date: Undated: [c. 1881].

Size: 3400mm x 1200mm.

Commemoration: Unknown.

Donor: Mrs M. Quinn [*information from the window inscription*]. Delia Quinn, the wife of Michael Quinn, died on 26 Oct. 1914, aged 69 [CHTM 294, RO2.11, 1553]. She may have been the donor.

Documentation: This set appears to have been ordered and probably installed in one stage because the *Press* noted that 'A beautiful feature in the church will be the windows, all of which are being sent direct from a celebrated manufactory in France' [(6 May 1880), p.2]. The *Tablet* later described the installed windows in detail and noted that they were donated by parishioners. 'The whole of these splendid examples of art workmanship are from the factory of Gustave Dufetre, [*sic*] Lyons, France' [10, no. 523 (13 April 1883), p.11].

TIMARU. THE ANGLICAN CHURCH OF ST MARY [BV], Church Street
[35 windows including A78].

C178. North sanctuary, 2 lights.

Queen Bertha of Kent / St Ethelreda (Audrey), Abbess of Ely (predella) Saxon Women Making Tapestries / Saxon Sisters at Vespers.

Studio: Unsigned: [James Powell & Sons, London]. **Designer:** Unknown.
Executant: Unknown.

Date: Undated: [1922].

Size: 2550mm x 1000mm.

Commemoration: Thirty years of work for the Church by St Mary's Needlework Guild [*information from the window inscription*].

Donor: St Mary's Needlework Guild.

Documentation: According to the JP&SW Window Glass Order Book this window was ordered in London by Archd. Harper and Miss E.H. Turnbull in Timaru. The country, location, subject, inscriptions and size are recorded and a drawing of the shape of the lights is included. The window was sent on 28 June 1922 and cost £175. Freight and insurance were £7 15s. 8d. [AAD (1/23-1977) (20 Jan. 1921), p.312, order 5602].

This window is listed under 1922 in AAD (1/129-1977) JP&SW (commission book), p.219]. The figures were cartooned by a Mr Cranbrook from a previous cartoon for 'Saffron Walden' [AAD (1/119-1977) JP&SW Cartoon Book, p.232].

The vestry was informed on 13 Oct. 1922 that the window had arrived [VMB, p.168]. On 21 Nov. 1922 a faculty application was made by Revd J.A. Julius to Abp Julius [DC Timaru] and a faculty was granted on 29 Nov. 1922 [BR II, p.337].

Literature: The donors are recorded in *Lawrence* which notes also that Archd. Harper 'had chosen the subject and superintended the making' but offers no substantiation of the latter claim [p.76].

C179. East sanctuary, 3 lights.

Christ in Majesty with the Orders of Angels, Saints and Figures of the Old Testament, the Apostolic Church and the Church Catholic.

Studio: Unsigned: [James Powell & Sons, London]. **Designer** G.P. Hutchinson. **Executant:** Unknown.

Date: Undated: [1911].

Size: Approx. 6000mm x 2750mm.

Commemoration: Archd. Henry Harper's thirty-six years of service to St Mary's (1875-1911) [*information from the plaque inscription*]. He died on 20 Jan. 1922 [*information from a plaque in Christ Church Cathedral*].

Donors: The parish and friends of St Mary's Church [*information from the plaque inscription*].

Documentation: On 12 April 1910 a committee was set up to organise the gift of this window [VMB, p.65]. An unpaginated book with records of the committee dealing with this commission is held in the PR. According to it Harper was to choose a subject and order the window (14 June 1910). On 17 Oct. 1910 it was recorded that Harper had ordered from Powell's. On 11 Jan. 1911 the committee learned that Customs would require duty to be paid.

An undated faculty application was made [probably by Archd. Henry Harper to Bp Julius] [BR II, p.238]. A faculty was granted on 10 July 1911 [*ibid.*]. The invoice from Powell's of 11 April 1911, signed by Arthur Marriott Powell, and the faculty paper are deposited in the PR.

The iconography and dedication on Sunday 17 Sept. 1911 by Bp Julius are described in *Brochure of Dedication* (nd, unpaginated) and the ceremony is reported in the *Timaru Herald* (18 Sept. 1911), p.2.

This window was ordered by Archd. Harper in London who was to be there until the end of March 1911 which suggests that he watched the window's progress. The country, location, church, subject, size, weight and designer are recorded and a drawing of the shape of the lights is included. The cost was £300 (this included cases and glazing bars) [AAD (1/19-1977) JP&SW Window Glass Order Book (27 Sept. 1910), p.253, order 2474]. This window is listed under 1911 in AAD (1/129-1977) JP&SW (commission book), p.219.

Preparatory material: The design, 668mm x 422mm framed, 465mm x 182mm unframed, watercolour, 1 inch to 1 foot; dated 1911. A handwritten description is on the border. Collection: James Powell & Sons, by gift to the parish ?

Literature: Harper describes the circumstances of this window in *Harper, H.* (p.354):

Soon after arriving in London, I received a letter, stating that the parishioners had determined to erect the glass as a memorial to myself, and that the money, a considerable sum, was forthcoming. A curious and probably unique position. It falls, I imagine, to few to be asked to plan their own memorial.

C180. South sanctuary, 2 lights.

The Benedicite Cantic (All Ye Works of The Lord, Bless Ye).

Studio: James Powell & Sons (Whitefriars), Wealdstone, Middlesex [*rebus RL, by right border above commemorative inscription, a white friar, 30mm x 15mm*].

Designer: [Attributed to E. Liddall Armitage after Esther Hope]. **Executant:** Unknown.

Date: Undated: [1953].

Size: 2550mm x 1000mm.

Commemoration: The brothers William B. Rhodes, Robert H. Rhodes and George Rhodes who gave the site for St Mary's. They established the first sheep station in South Canterbury at The Levels in 1851 [*information from the window inscription*]. William Rhodes (1807-78) and Robert Rhodes (1815-84) were also MPs. George Rhodes (1816-64) farmed The Levels [*Scholefield II, pp.229-31*].

Donors: Their descendants.

Documentation: The design was approved by the vestry on 21 Oct. 1952 [VMB]. On 1 Dec. 1953 the vestry was informed that the window had arrived [VMB]. A faculty application was made on 16 Jan. 1954 by Revd Ronald Plaistowe to Bp Warren for the window which was stored in the parish office [DC Faculties]. A faculty was granted on 20 Feb. 1954 [BR III, p.32] and the window was dedicated by Bp Warren on 11 April 1954 [*ibid.*, p.34]. The faculty paper is deposited in the PR. A detailed description is recorded with notice of the impending dedication in the *Press* (9 April 1954), p.11. A photograph of the window is reproduced in the *Timaru Herald* (12 April 1954), p.6.

According to the JP&SW Window Glass Order Book this window was ordered by W.G. Douglas & Son, Auckland, Powell's agent. The country, location, church, subject and inscriptions are recorded. The cost was £350 [AAD (1/30-1977) (29 Aug. 1953), p.260, order 9472]. This window is listed under 1953 in AAD (1/129-1977) JP&SW (commission book), p.221. A studio photograph, 1314, is archived in album AAD (1/88-1977) JP&SW.

Literature: According to *Lawrence* sketches drawn by 'Mrs Norman [*sic*] Hope' were used as the basis for the scenes of the mountains and hills, a pioneer ploughing, a pioneer with children and a settler with sheep [p.131]. Esther Hope lived in the Mackenzie Country inland from Timaru.

C181. South-east transept, The Chapel of St Michael and All Angels, 2 lights.

St Andrew the Apostle (predella) St Andrew and St Peter as Fishermen / The Ascension.

Studio: L.C. EVETTS / fecit [*signed RL, base right, above commemorative inscription, scratched out of paint*]. **Designer:** L.C. Evetts. **Executant:** L.C. Evetts.

Date: 1949. [*Dated at the end of the signature*].

Size: 2550mm x 1000mm.

Commemoration: William T. Ritchie (1883-1940), Dorothy C. Ritchie (1885-1942), and their son, Dennis G.A. Ritchie RNZAF (died in 1944, aged 20) [*information from the window inscription*]. Dennis Ritchie was killed in an aircraft accident on 28 Nov. 1944, in Auckland [*Christ's 1950, p.507*].

Donor: Unknown.

Documentation: According to *CP* the window had arrived after a 'long and unaccountable delay' [7, no. 4 (May 1952), p.7]. The dedication on 29 June 1952 is recorded in *Parish Notes St Mary's Timaru*, 24, no. 10 (June 1952).

Literature: Archd. Averill dedicated the window [Lawrence, p.125].

Note: The arms of St John's College, Cambridge, are depicted in the LL. The insigne of the RNZAF is depicted in the base of the RL.

C182 (*Plate 90*). South-east transept, 2 lights.

The Presentation of the Christ-Child in the Temple.

Studio: Unsigned: [James Powell & Sons, London]. **Designer:** [Attributed to G.P. Hutchinson]. **Executant:** Unknown.

Date: Undated: [1910-11].

Size: 2550mm x 1000mm.

Commemoration: Charles Palliser (who died on 21 Nov. 1885, aged 63) and Elizabeth Palliser (who died on 18 Aug. 1907, aged 85) [*information from the window inscription*].

Donor: Unknown.

Documentation: According to the JP&SW Window Glass Order Book this window was ordered by Archd. Harper in Timaru. The country, location, church, subject, inscriptions, size and weight are recorded with a drawing of the shape of the lights. The cost was £63 10s. (this included the case and glazing bars). Insurance was 12s. On 7 Oct. 1910 [James?] Hogan was paid £8 for cartoons [AAD (1/19-1977) (30 June 1910), p.218, order 2392]. This window is listed under 1911 [AAD (1/129-1977) JP&SW (commission book), p.219].

An undated faculty application was made [by Archd. Henry Harper to Bp Julius ?] and a faculty was granted on 10 July 1911 [BR II, p.238]. The faculty paper issued jointly with that for C199 is deposited in the PR.

Preparatory material: Each light of the design is 214mm x 33mm, watercolour and framed at either end with the designs for windows C186, C187, C195, C197, C198 in this church. Collection: James Powell & Sons, by gift to the parish ?

Note: The attribution to G.P. Hutchinson is made on stylistic grounds. The draughtsmanship of the design matches that of the design for C179.

C183. Clergy vestry, east wall, 3 lights.

St Francis of Assisi with New Zealand Birds and Flora from Britain and New Zealand.

Studio: L.C. EVETTS fecit. [*Signed RL, base right, scratched out of paint*]. **Designer:** L.C. Evetts. **Executant:** L.C. Evetts.

Date: 1950. [*Dated at the end of the signature*].

Size: 1400mm x 1230mm.

Commemoration: George and Selina W. Bowker and Russell S. Goodman [*information from the plaque inscription*].

Donor: The Goodman family [Lawrence, p.125].

Documentation: On 20 Aug. 1948 C.H. Ritchie wrote from Newcastle to inform a Mr Goodman that L.C. Evetts had broken his right hand earlier in the year, but was now able to work [PR]. An undated scheme of the iconography which is probably by L.C. Evetts is deposited in the PR. According to *Parish Notes St Mary's Timaru* the window was in place by June 1952 [24, no. 10]. The *Timaru Herald* reported the dedication of this window with A78 on Sunday 28 June 1953 by Abp W. Averill [(29 June 1953), p.4].

C184. Clergy vestry, south wall, cinquefoil.

St John the Baptist.

Studio: James Powell & Sons (Whitefriars), Wealdstone, Middlesex [*rebus left border, a white friar, in a black rectangle, 50mm x 20mm*]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1925].

Size: 660mm x 650mm.

Donor: H.B. Kirk. This was a thank-offering [*information from the plaque inscription*]. He owned a brickworks in Timaru [*Cyclopedia*, pp.1023-24].

Documentation: According to the JP&SW Window Glass Order Book this window was ordered by Archd. J.A. Jacob in Bath. The country, location, church, subject, inscriptions and size are recorded with a drawing of the shape of the window. The window was forwarded on 8 July 1925. The cost was £27 and the case cost £1 [AAD (1/25-1977) (28 Feb. 1925), p.93, order 6442]. The cartoonist was a Mr Read [AAD (1/119-1977) JP&SW Cartoon Book, p.103].

A faculty application was made probably after the window had arrived by Revd H. Andrews-Baxter on 18 Nov. 1925 [DC Timaru] and a faculty was granted on 30 Nov. 1925 [BR II, p.358].

C185. South nave, 2 lights.

The Risen Christ's Eighth Appearance (To the Apostles on the Shore of Lake Tiberias).

Studio: [C.E. Kempe & Co. Ltd] [*rebus LL, base left, a wheat stook with a tower in the centre, 33mm x 30mm*]. **Designer:** John Lisle. **Executant:** Unknown.

Date: Undated: [1925].

Size: 2160mm x 1080mm.

Commemoration: William Priest, who died in 1923 [*information from the plaque inscription*]. He was an ironmonger and Timaru Borough Councillor [*Cyclopaedia*, p.970].

Donors: Mrs Priest, his widow and family [or Miss Priest, his daughter ?]. **Note:** Barbara Priest, William's widow, died on 1 Feb. 1935, aged 82 [CHTM 294, RO2.12, 106].

Documentation: The order for this window in the C.E. Kempe & Co. Ltd Order Book records the country, location, church, subject, sizes and inscriptions with a rough sketch of where the canopies, bases and figures will go [AAD (2/8-1982) (30 Jan. 1925), p.148, order 3301].

A faculty application was made by Revd J.A. Julius to Abp Julius on 12 March 1925 for this window by 'Kent *[sic]* & Co. England' [DC Timaru]. A faculty was

granted on 20 March 1925 [BR II, p.353]. According to *CN* which notes that the window had been installed, the donor is 'Miss Priest', William Priest's daughter [55, no. 4 (Oct. 1925), p.20]. However the donors are recorded as his widow and family in the *Churchwardens' Report 31 March 1926*.

C186. South nave, 2 lights.

The Naming of the Infant John the Baptist in the Temple by Elizabeth and Zacharias his Parents.

Studio: Unsigned: [James Powell & Sons, London]. **Designer:** [Attributed to G.P. Hutchinson]. **Executant:** Unknown.

Date: Undated: [1913].

Size: 2160mm x 1080mm.

Commemoration: Richard Turnbull (Jan. 1826-July 1890) and Mary H. Turnbull (April 1829-Jan. 1912) [*information from the window inscription*]. He was an MP for Timaru and a merchant [*Scholefield II*, p.404].

Donor: Unknown.

Documentation: This window is listed under 1913 in AAD (1/129-1977) JP&SW (commission book), p.219. See C187.

Preparatory material: The design, 175mm x 83mm; watercolour; framed with the designs for C182, C187, C195, C197, and C198. Collection: James Powell & Sons, by gift to the parish?

Note: The attribution to G.P. Hutchinson is made on stylistic grounds. The draughtsmanship of the design matches that of the design for C179.

C187. South nave, 2 lights.

The Annunciation.

Studio: Unsigned: [James Powell & Sons, London]. **Designer:** [Attributed to G.P. Hutchinson]. **Executant:** Unknown.

Date: Undated: [1913].

Size: 2160mm x 1080mm.

Commemoration: James Shepherd [*information from the plaque inscription*]. He died on 2 May 1912 aged 75 [CHTM 295, RO2.12, 1555] and had been a store-keeper and Timaru Borough Councillor [*Cyclopedia*, p.1026].

Donor: Unknown. **Note:** Frances I. Shepherd, his widow, died on 20 Dec. 1915 [CHTM 295, RO2.12, 1555]. She may have been the donor.

Documentation: According to the JP&SW Window Glass Order Book this window and C186 were ordered together by Archd. Harper in London. The church, location, subjects, inscriptions and sizes are recorded with drawings of the shape of the lights and bands of inscriptions. The cost was £63 for this window and £50 for C186. The windows were sent on 30 Sept. 1913 [AAD (1/20-1977) (16 Jan. 1913), p.237, order 3287]. Despatch instructions are recorded [*ibid.* (22 Aug. 1913), p.261]. The JP&SW Cartoon Book records that [James?] Hogan cartooned these windows [AAD (1/119-1977), p.5].

A faculty was granted on 6 Dec. 1913 for C186 and C187 [BR II, p.263].

Preparatory material: Each light of the design is 180mm x 33mm, watercolour, framed second from either end with the designs for C182, C186, C195, C197, and C198. Collection: James Powell & Sons, by gift to the parish ?

Note: The attribution to G.P. Hutchinson is made on stylistic grounds. The draughtsmanship of the design matches that of the design for C179.

C188. South nave, 2 lights.

The Miracle of Turning Water into Wine at Cana.

Studio: [C.E. Kempe & Co. Ltd] *[rebus LL, base left, a wheat stook with a tower in the centre, 45mm x 30mm]*. **Designer:** John Lisle. **Executant:** Unknown.

Date: Undated: [1916].

Size: 2160mm x 1080mm.

Commemoration: George H. Rhodes, who died on 9 May 1914 *[information from the window inscription]*.

Donors: His widow and children *[information from the window inscription]*. Alice H. Rhodes was his widow *[Woodhouse, pp.237-39]*.

Documentation: The C.E. Kempe & Co. Ltd, Order Book records the country, location, church, subject, size and a basic outline of the shape of the lights, canopies and bases [AAD (2/7-1982) (30 March 1916), p.137, order 2597].

A faculty application was made by Revd John H. Rogers to Bp Julius on 31 Aug. 1916 [DC Timaru] and a faculty was granted on 6 Sept. 1916 [BR II, p.281].

C189. South nave, 2 lights.

The Risen Christ's First Appearance (to St Mary Magdalene).

Studio: Unsigned: [James Powell & Sons, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1921].

Size: 2160mm x 1080mm.

Commemoration: Cecil J.H. Perry, who died on 4 Aug. 1917 *[information from the window inscription]*. He was a solicitor [MDCB P328].

Donor: Mrs Perry, his widow. **Note:** Adelia Perry died on 17 Nov. 1938 [CHTM 294, RO2.12, 136].

Documentation: According to the JP&SW Window Glass Order Book this window was ordered by Archd. Harper in London. The country, location, church, subject, inscriptions and size are recorded with a drawing of the shape of the lights. The window was sent on 24 May 1921. The cost was £130. The glazing bars cost 11s., the case £1 10s. and freight £5 17s. 3d [AAD (1/23-1977) (29 June 1920), p.220, order 5428]. This window is listed under 1921 in AAD (1/129-1977) JP&SW (commission book), p.219.

On 8 Sept. 1921 the vestry was informed that the window had arrived and the donor is recorded [VMB, p.119].

C190. South nave, 2 lights.

The Adoration of the Christ-Child by the Shepherds.

Studio: James Powell & Sons (Whitefriars), Wealdstone, Middlesex [*rebus RL, base right, a white friar, within a black rectangle, 33mm x 15mm*]. **Designer:** Arthur Erridge. **Executant:** Unknown.

Date: Undated: [1929].

Size: 2160mm x 1080mm.

Commemoration: Janet M. Elworthy (2 Nov. 1909 - 20 Jan. 1919) [*information from the window inscription*].

Donors: Her parents, Percy and Bertha Elworthy [*information from the window inscription*]. The Elworthys farmed Gordon's Valley [*Crawford, N., p.226*].

Documentation: According to the JP&SW Window Glass Order Book this window was ordered by Mrs Elworthy in Forbury, Berks. The country, location, church, subject, inscriptions, size and designer are recorded with a drawing of the shape of the lights. The cost was £130 [AAD (1/26-1977) (6 Feb. 1929), p.200, order 7253]. This window is listed under 1929 in AAD (1/129-1977) JP&SW (commission book), p.219.

On 7 June 1930 a faculty application was made by Revd H.W. Monaghan to the DR [DC Timaru] and a faculty was granted on 10 June 1930 [BR II, p.404]. CN reported that Abp Julius would dedicate this window on 1 Aug. 1930 [60, no. 2 (Aug. 1930), p.24].

Note: See C35.

C191. South-west nave, 2 lights, quatrefoil tracery.

The Adoration of the Christ-Child by the Magi (predella) *The Annunciation to St Mary BV / The Annunciation to the Shepherds.*

Studio: WM PEARCE LTD / BIRMINGHAM [*signed LL, base left*]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [c. 1904-5].

Size: 2900mm x 1080mm.

Commemoration: Mary Luxmoore, benefactress of this parish, who died in 1903 [*information from the plaque inscription*].

Donor: Mary Luxmoore, by bequest.

Documentation: A faculty application was made on 31 July 1905 by Archd. Henry Harper and a faculty was granted on 3 Aug. 1905 [BR II, p.190]. The faculty paper issued jointly with that for C196 is deposited in the PR. **Note:** See C200-C211.

Literature: This window is listed briefly and described by Archd. Harper in a letter of 8 Aug. 1905 in *Pearce* (unpaginated).

C192. West end gable, sexfoil, tracery [C192 and C193 complement each other].

Christ Seated in Majesty.

Studio: Unsigned: [James Powell & Sons, London]. **Designer:** Unknown.
Executant: Unknown.

Date: Undated: [1899-1900].

Size: approx. 3000mm x 3000mm.

Commemoration: Edward Elworthy, who died on 22 Jan. 1899 [*information from the plaque inscription*]. He owned Holme Station [Crawford, N., p.219].

Donors: His widow, and family [*information from the plaque inscription*]. Sarah M. Elworthy, his widow, died on 12 Nov. 1935 [CHTM 295, RO2.12, 737].

Documentation: According to the JP&SW Window Glass Order Book this window was ordered by Archd. Harper from Timaru. The country, church, subject, size and weight are recorded with a drawing of the shape of the tracery. The cost was £115 (including the case and bars). The donor is recorded as Miss Elworthy only [AAD (1/14-1977) (Sept. 1899 [*sic*]), p.258, order 8296]. The cartoon was drawn by P. [Wargrave?] [AAD (1/119-1977) JP&SW Cartoon Book, p.37].

A faculty was granted on 24 June 1900 [BR II, p.146]. The dedication on 24 June 1900 by Bp Julius is recorded in the *Timaru Herald* (25 June 1900), p.3.

C193. West end gable, trefoil [C193 and C192 complement each other].

The Trinity 'Jewel Glass'.

Studio: Unsigned: [James Powell & Sons, London]. **Designer:** Unknown.
Executant: Unknown.

Date: Undated: [c. 1905].

Size: approx. 500mm x 500mm.

Commemoration: Edward Elworthy, who died on 22 Jan. 1899.

Donor: Edith Elworthy, his daughter. **Note:** She died on 31 Jan. 1951 [CHTM 295, RO2.12, 737].

Documentation: The JP&SW Window Glass Order Book records that this window was ordered by Archd. Harper in Timaru with C200-C211, and 'one trefoil piece for gable'. C193 was shipped with C200-C211 [AAD (1/16-1977) (11 Oct. 1904), p.388, order 76].

A faculty application was made on 31 July 1905 by Archd. Henry Harper [to Bp Julius?] in which the window is described as 'Jewel Glass with trefoil intertwined circles' and a faculty was granted on 3 Aug. 1905 [BR II, p.191]. The faculty paper deposited in the PR records the donor, the person commemorated and indicates that this trefoil completes C192. A description of the trefoil is found in NZCN 35, no. 9 (Sept. 1905), p.17.

C194. North-west nave, 2 lights, quatrefoil tracery.

*Hannah and Samuel as a Child / St Mary BV and the Christ-Child (predella)
Hannah Presenting the Child Samuel to Eli / The Presentation of the Christ-Child in the Temple.*

Studio: Unsigned: [Clayton & Bell, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [c. 1891].

Size: 2900mm x 1080mm.

Commemoration: Elizabeth Perry, who died on 10 July 1890, aged 55 [*information from the window inscription*].

Donor: Unknown. **Note:** Arthur Perry, her widower, died on 21 April 1898, aged 58 [CHTM 295, RO2.12, 489]. He may have been the donor.

Documentation: This was the first window to be installed in St Mary's. The studio and the installation of the window are recorded in the *Incumbent's Report Easter 1892*.

C195. North nave, 2 lights.

The Christ-Child Teaching in the Temple.

Studio: Unsigned: [James Powell & Sons, London]. **Designer:** G.P. Hutchinson. **Executant:** Unknown.

Date: Undated: [1909].

Size: 2160mm x 1080mm.

Commemoration: Mary R. Massey, who died in 1906 [*information from the window inscription*].

Donor: Unknown.

Documentation: According to the JP&SW Window Glass Order Book this window was ordered by Archd. Harper in Timaru. The country, location, church, subject, designer, inscriptions, size and weight are recorded with a drawing of the shape of the lights and bands of inscriptions. The cost was £56 10d. This included the case and glazing bars. Insurance was 9s. 1d. and freight 5s. [AAD (1/18-1977) (19 Nov. 1908 and 28 Dec. 1908 [*sic*]), p.373, order 1849]. This window is listed under 'Oceania / Timaru' with the date of 1909 in AAD (1/128-1977) JP&SW (commission book) (partially paginated).

The VMB of 21 Sept. 1909 records that the window was to arrive in mid-Oct. 1909 [p.52].

Preparatory material: The design, 180mm x 80mm, watercolour, framed with the designs for C182, C186, C187, C197, C198. Collection: James Powell & Sons, by gift to the parish ?

C196. North nave, 2 lights.

The Maries at the Empty Tomb (predella) Christ Healing a Blind Man / A Woman Healed of Haemorrhage by Touching Christ's Clothes.

Studio: Unsigned: [Burlison & Grylls, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1904-5].

Size: 2160mm x 1080mm.

Commemoration: Non-commemorative gift [*information from the window inscription*].

Donor: H. Belfield [*information from the window inscription*]. Herbert Belfield was a former editor of the *Timaru Herald* and died on 10 July 1917 in England [Press (3 Sept. 1917), p.11].

Documentation: According to the *Vicar's Report Easter 1904* the window which Belfield, now resident in England, wished to give was being executed [p.14]. A

faculty application in which the studio is recorded was made on 31 July 1905 by Archd. Henry Harper [to Bp Julius?] and a faculty was granted on 3 Aug. 1905 [BR II, p.190]. The faculty paper issued jointly with the faculty for C191 is deposited in the PR. The window is described in *NZCN*, 35, no. 9 (Sept. 1905), p.17.

C197. North nave, 2 lights.

Christ Walking on the Water / St Paul as a Prisoner on a Ship (predella) *Christ Saving St Peter From Sinking / An Angel Appearing to St Paul in the Storm at Sea.*

Studio: Unsigned: [James Powell & Sons, London]. **Designer:** [Attributed to G.P. Hutchinson]. **Executant:** Unknown.

Date: Undated: [1893].

Size: 2160mm x 1080mm.

Commemoration: Capt. R.A. Belfield Woollcombe, who died in 1891 [information from the window inscription]. He was a member of the Royal Navy and the first Government official in Timaru [Scholefield II, p.531].

Donor: Mrs Woollcombe (his widow?). **Note:** Frances A. Woollcombe, his widow, died on 25 March 1914, aged 86 [CHTM 295, RO2.12, 1367].

Documentation: According to the JP&SW Window Glass Order Book this window was ordered by a Miss Thomas but the account was to be sent to a Mrs Woollcombe. The country, location, church, subject, inscriptions, size and weight are recorded. Reference is made to 'Canopy treatment as sketch by Hutchinson'. The cost is not to exceed £50 [AAD (1/10-1977) (12 Oct. 1892), p.398, order 5529]. This window is listed under 'Australia / New Zealand' with the date of 1893 in AAD (1/128-1977) JP&SW (commission book) (partially paginated).

NZCN records the imminent arrival of the window [23, no. 6 (June 1893), p.13].

Preparatory material: The design, 180mm x 80mm, watercolour, framed with the designs for C182, C186, C187, C195, and C198. Collection: James Powell & Sons, by gift to the parish?

Note: The attribution to Hutchinson is made on stylistic grounds. The draughtsmanship of the design matches that of the design for C179.

C198. North nave, 2 lights.

Christ and the Children.

Studio: Unsigned: [James Powell & Sons, London]. **Designer:** [Attributed to G.P. Hutchinson]. **Executant:** Unknown.

Date: Undated: [1906].

Size: 2160mm x 1080mm.

Commemoration: Henry J.C. Harper DD (Jan. 1804-Dec. 1893). first Bishop of Christchurch 1856-90, Primate of New Zealand [information from the window inscription].

Donors: Archd. Henry Harper, his son, and parishioners. **Note:** See also C179.

Documentation: According to the JP&SW Window Glass Order Book this window was ordered by Archd. Harper in Timaru. The country, location, church, subject,

inscriptions, size and weight are recorded with a drawing of the shape of the lights and arms. The window was sent on 21 Sept. 1906 and cost £56 which included the case and bars. Insurance cost 7s. 9d. and shipping 7s. 6d. [AAD (1/17-1977) (1 Dec. 1905), p.259, order 698].

A faculty application was made on 25 Feb. 1907 by Revd Henry Harper to Bp Julius. The arms in the base are described as those of Bishop Harper in the LL and the See of Christchurch in the RL. The window has been subscribed for 'by Parishioners of Timaru' [BR II, p.209]. A faculty was granted on 2 March 1907 [ibid.], and the faculty paper is deposited in the PR. The vestry decided on 29 May 1907 that Archd. Harper should not be allowed to bear any remaining costs associated with the window [VMB, pp.14-15]. The *Press* noted the installation [(5 March 1907), p.5].

Preparatory material: The design, 180mm x 83mm, watercolour, framed with the designs for C182, C186, C187, C195, and C197. Collection: James Powell & Sons, by gift to the parish?

Note: The attribution to G.P. Hutchinson is made on stylistic grounds. The draughtsmanship of the design matches that of the design for C179.

C199. North nave, cinquefoil.

An Angel with a Scroll.

Studio: Unsigned: [James Powell & Sons, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1910-11].

Size: 500mm x 500mm.

Commemoration: S. Douglas W. Smithson, who died on 28 June 1905, aged 12 [information from the window inscription].

Donor: Unknown.

Documentation: According to the JP&SW Window Glass Order Book this window was ordered by Archd. Harper in London. The country, location, church, inscription and size are recorded with a drawing of the shape of the tracery. The window cost £10 [AAD (1/19-1977) (27 Sept. 1910), p.253, order 2474]. This window is listed under 1911 [AAD (1/129-1977) JP&SW (commission book), p.219].

An undated faculty application was made by Archd Henry Harper [to Bp Julius?] and a faculty was granted on 10 July 1911 [BR II, p.238]. The faculty paper issued jointly with the faculty for C182 is deposited in the PR.

C200-C211: [Clerestory, C200-C211 are a set]

Note: The twelve windows each depict an angel holding a scroll bearing the name of an Apostle. St Paul, the Apostle to the Gentiles, takes the place of Judas.

South nave clerestory:

C200. *St James the Less, the Apostle* (sexfoil).

C201. *St Matthew the Apostle* (cinquefoil).

C202. *St Philip the Apostle* (sexfoil).

C203. *St John the Apostle* (cinquefoil).

C204. *St Andrew the Apostle* (sexfoil).

C205. *St Peter the Apostle* (cinquefoil).

North nave clerestory:

C206. *St Paul the Apostle* (sexfoil).

C207. *St James the Greater, the Apostle* (cinquefoil).

C208. *St Thomas the Apostle* (sexfoil).

C209. *St Bartholomew the Apostle* (cinquefoil).

C210. *St Simon the Apostle* (sexfoil).

C211. *St Thaddaeus (Jude) the Apostle* (cinquefoil).

Studio: Unsigned: [James Powell & Sons, London]. **Designer:** Unknown.
Executant: Unknown.

Date: Undated: [1904-05].

Size: Approx. 500mm x 500mm.

Commemoration: Philip B. Luxmoore, who died on 30 July 1882 [*information from the plaque inscription at the base of a column in the church*].

Donor: Mary Luxmoore, his widow, by bequest. **Note:** She died in 1903. See C191.

Documentation: *The Vicar's Report 31st March, 1904* noted that 'Mrs. Luxmoore has left...£300 for a memorial of herself and husband in stained glass, which will be placed in the west windows of the south aisle [C191] and the upper windows of the nave'.

According to the JP&SW Window Glass Order Book these windows were ordered by Archd. Harper in Timaru. The country, location, church, subject, size, weight and a drawing of the shape of the traceries are recorded. The cost was £150 and freight, insurance and shipping was £3 6s. 3d. [AAD (1/16-1977) (11 Oct. 1904), p.388, order 76].

A faculty application was made on 31 July 1905 by Archd. Henry Harper [to Bp Julius?] and a faculty was granted on 3 Aug. 1905 [BR II, p.191]. The faculty paper was issued jointly with the faculty for C193 and is deposited in the PR.

TIMARU. THE BANK STREET WESLEY METHODIST CHURCH, Bank Street [2 windows].

C212. South nave, 1 light.

Christ Giving the Crown of Life to a Soldier.

Studio: Unsigned: [Smith & Smith Ltd, Dunedin]. **Designer:** [Attributed to John Brock]. **Executant:** [Attributed to John Brock].

Date: Undated: [1922].

Size: 2050mm x 915mm.

Commemoration: Men of this church who served in World War I [*information from the window inscription*].

Donor: The parish.

Documentation: On 1 Feb. 1922 correspondence was read by the church trust from Smith & Smith [Dunedin] who had forwarded a suitable design and quoted £74. The design was approved and donations were to be called for [TMB, p.13]. The unveiling on 2 July 1922 is reported in the *New Zealand Methodist Times*, 13, no. 6 (22 July 1922), p.15.

Note: The attribution to John Brock is made on stylistic grounds. The design and draughtsmanship are typical of his work. This window can be compared with C280 of contemporary date and similar subject.

C213. North nave, 1 light.

Christ and the Children.

Studio: Unsigned: [Attributed to John Brock, Dunedin]. **Designer:** [Attributed to John Brock]. **Executant:** [Attributed to John Brock].

Date: Undated: [1931].

Size: 2035mm x 930mm.

Commemoration: Martha Jackson (1832-1904) and John Jackson (1837-1909) [information from the window inscription]. He was a miller and Mayor of Timaru 1882-86 [MDCB J23].

Donors: Their descendants.

Documentation: The unveiling on Sunday 9 Aug. 1931 and donors are recorded in the *Timaru Herald* (10 Aug. 1931), p.8.

Note: The attribution to John Brock is made on stylistic grounds. The treatment of the faces and choice of glass colours are typical of his work.

TIMARU. CHALMERS PRESBYTERIAN CHURCH, Elizabeth Street [15 windows including A80].

C214. South nave, 3 lights.

The Ascension.

Studio: JOHN W BROCK DUNEDIN [signed RL, base right, obscured by masonry]. **Designer:** John Brock. **Executant:** John Brock.

Date: Undated: [1950].

Size: 4000mm approx. x 2960mm.

Commemoration: Parishioners who served in the two world wars [information from the window inscription].

Donor: The parish.

Documentation: On 6 May 1947 the session was informed that designs had arrived from Glasgow and New Zealand firms. It would cost £600 for a New Zealand window. The Glasgow price was similar but excluded installation [SMB (p.223)]. The session took some time to decide (perhaps while money was being collected) and it was not until 10 Aug. 1949 that the Brock design was recommended [SMB (p.269)]. The dedication on 12 Nov. 1950 by Revd M. Wilson is reported in the *Timaru Herald* (13 Nov. 1950), p.4.

Literature: A list of the people commemorated and a photograph of the window is reproduced in *Kemshed*, between pp. 32 & 33.

C215. South nave, 3 lights.

Christ and the Children.

Studio: Unsigned: [Joseph Bell of Bristol]. **Designer:** Arnold Robinson. **Executant:** Arnold Robinson.

Date: Undated: [c. 1924].

Size: 1510mm x 1340mm.

Commemoration: Alexander Grant, who died in 1920 [*information from the window inscription*].

Donor: Mrs Grant, his widow. **Note:** Helen L. Grant and her husband had farmed Greys Hills Station. Aigantighe was their Timaru retirement home [framed inscription in the Aigantighe Art Gallery].

Documentation: In the *Annual Report 1st July, 1924 to 30th June, 1925*, the donor is recorded and comment made that 'The Session would impress upon...the congregation that of all forms of memorial, this is the most fitting' [p.7]. As this was the first window to be placed, this exhortation may have prompted the unusually large collection of stained glass windows (for a Presbyterian church in Canterbury) to be built up at Chalmers.

On 28 Feb. 1923 Eva L. Robinson, aunt of Arnold Robinson in Timaru, informed him that this was to be the first window in the church [JB&S, 1924 Box]. On 25 Sept. 1924 Arnold Robinson informed Mrs Grant that the window was dispatched the day before [ibid.]. Insurance papers dated 8 Sept. 1924 reveal that the window cost £150 [ibid.].

Preparatory material: The design, 270mm x 235mm, watercolour and ink on cartridge paper. Inscribed: TIMARU N.Z. 1924. Collection: JB&S.

C216. South nave, 3 lights.

The Risen Christ's Eighth Appearance (To the Apostles on the Shore of Lake Tiberias and Command to St Peter the Apostle).

Studio: James Powell & Sons (Whitefriars), Wealdstone, Middlesex [*rebus RL, base right, a white friar, 45mm x 15mm*]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1951].

Size: 1510mm x 1360mm.

Commemoration: Mrs Walter [*sic*] Taylor (1907-45) [*information from the window inscription*]. She was Mary D. Taylor.

Donor: Her family [*information from the window inscription*].

Documentation: According to the JP&SW Window Glass Order Book this window was ordered by Revd M. W. Wilson in Timaru. The country, location, church, subject and inscriptions are recorded. The window cost £250 [AAD (1/30-1977) (28 Dec. 1950), p.177, order 9351]. This window is listed under 1951 in AAD (1/130-1977) JP&SW (book of commissions), p.220.

The *Forty-Ninth Annual Report* notes the dedication on 4 Nov. 1951 [p.4].

Note: The Christian name of Mrs Taylor was supplied to Fiona Ciaran in a letter of 15 May 1992 by E. Elliotte a parishioner.

C217. South nave, 3 lights.

The Miraculous Draught of Fishes.

Studio: Unsigned: [Miller Studios, Dunedin]. **Designer:** Kenneth Bunton.
Executant: Roy Miller.

Date: Undated: [1964-65].

Size: 1520mm x 1360mm.

Commemoration: Mary Home, who died at sea on 15 Oct. 1963 [*information from the plaque inscription*].

Donor: Her family who presented this in April 1965 [*information from the plaque inscription*].

Preparatory material: The design, 210mm x 180mm; pen and ink, pencil, tinted pencil on cartridge paper. Inscribed: TIMARU CHURCH / 26 MILL LANE / SEVENOAKS / KENT ENGLAND / SCALE 1"=1' Kenneth G Bunton 64 AMGP / MILLER STUDIOS DUNEDIN. Collection: MSA, DUHO.

Three cartoons: (LL) 1465mm x 350mm, ink on cartridge paper, some colour. Inscribed on the reverse in a later hand: CHALMERS PRESB / K.G.B. TIMARU (LL) 'MIRACULOUS DRAUGHT OF FISH' (CL) 1520mm x 435mm, ink on cartridge paper, some colour. Inscribed on the reverse in a later hand: CHALMERS PRESB / K.G.B. TIMARU (CL) 'MIRACULOUS DRAUGHT OF FISH' (RL) 1490mm x 350mm, ink on cartridge paper, some colour. Collection: MSA, DUHO.

C218. West porch, 1 light [C218 and C219 are a pair].

The Risen Christ's Fifth Appearance (The Message to Ten Apostles at a Meal).

Studio: Unsigned: [Miller Studios, Dunedin]. **Designer:** Kenneth Bunton.
Executant: Roy Miller.

Date: Undated: [1964].

Size: 2440mm x 600mm.

Commemoration: Unknown.

Donors: Mr and Mrs N.D.H. Mitchell who presented this in Aug. 1964 [*information from the plaque inscription*].

Documentation: This dedication on 23 Aug. by Revd G. Falloon was reported in the *Timaru Herald* (24 Aug. 1964), p.10. **Note:** See C219.

Preparatory material: The design with that for C219; 330mm x 225mm; ink, pencil, tinted pencil on cartridge paper. Inscribed: CHALMERS PRESBYTERIAN CHURCH TIMARU / 26 MILL LANE / SEVENOAKS / KENT. ENGLAND / SCALE 1"=1' Kenneth G Bunton / AMGP 64 / MILLER STUDIOS LTD. Collection: MSA, DUHO.

Note: The position of the lights shown in the design is the opposite to that which the executed lights occupy.

C219. West porch, 1 light.

The Risen Christ's Command to Preach, Teach and Heal.

Studio: Unsigned: [Miller Studios, Dunedin]. **Designer:** Kenneth Bunton.
Executant: Roy Miller.

Date: Undated: [1964].

Size: 2440mm x 600mm.

Commemoration: Unknown.

Donors: Women of the congregation [*information from the plaque inscription*].

Documentation: On 13 Feb. 1964 A. Sutherland, session member, forwarded the sketch to Roy Miller and suggested that the position of this window and C218 be exchanged because of the broad mullion [MSC].

Preparatory material: For the design see C218. **Note:** The design shows, in part, an apostle healing a demented child and a figure with a halo on the hillside helping a man. In the window the Apostle and child have been replaced by an Apostle speaking with a family and the figure on the hillside has no halo. Collection: MSA, DUHO.

The cartoon, 2490mm x 630mm, ink on cartridge paper, some colour. Inscribed on the reverse in a later hand: K.G.B. / PREACH, TEACH & HEAL. CHALMERS PRESB/ TIMARU. Collection: MSA, DUHO.

C220. North nave, 3 lights.

Christ the Bread of Life / The Sower.

Studio: Unsigned: [Miller Studios, Dunedin]. **Designer:** Kenneth Bunton. **Executant:** Roy Miller.

Date: Undated: [1965].

Size: 1520mm x 1350mm.

Commemoration: Jeanette and William S. Young [*information from the plaque inscription*].

Donor: Their family [*information from the plaque inscription*].

Documentation: The 63rd Annual Report, noted that window was dedicated in Dec. 1965 [p.7].

Preparatory material: The design, 250mm x 215mm, ink, pencil, tinted pencil on cartridge paper. Inscribed: CHALMERS PRESBYTERIAN CHURCH TIMARU / 26 MILL LANE / SEVENOAKS KENT / ENGLAND / Kenneth G Bunton / AMGP 65 / MILLER STUDIOS DUNEDIN SCALE 1"=1'. Collection: MSA, DUHO.

Three cartoons: (LL) 1420mm x 320mm, ink on cartridge paper. Inscribed: Bunton 52 [Inscribed on the reverse in a later hand]: K.G.B. (LL) 'SOWER' / CHALMERS PRESB TIMARU. (CL) 1520mm x 420mm, ink on cartridge paper. Inscribed on the reverse in a later hand: (CL) K.G.B. 'BREAD OF LIFE' CHALMERS PRESB / TIMARU. (RL) 1420mm x 330mm, ink on cartridge paper. Inscribed on the reverse in a later hand: K.G.B. (RL) 'SHEEP' CHALMERS / TIMARU. Collection: MSA, DUHO.

C221. North nave, 1 light.

The Light of the World with St Andrew and St Peter the Apostles.

Studio: JOHN. W. BROCK DUNEDIN [*signed RL, base right, scratched out of paint*]. **Designer:** John Brock. **Executant:** John Brock.

Date: Undated: [1949].

Size: 1520mm x 1350mm.

Commemoration: Ann and Robert Davie [*information from the window inscription*].

Donor: Their family [*information from the window inscription*].

Documentation: According to the *Forty Seventh Annual Report* this window was dedicated on Sunday, 6 Nov. 1949 [p.5].

Note: The design of the RL is based on the painting *The Light of the World*, 1851-53, by William Holman Hunt (Keble College Chapel, Oxford).

C222. North nave, 3 lights.

Christ, the Resurrection and the Life, with Faith and Hope.

Studio: John. W. BROCK DUNEDIN [*signed LL, base right*]. **Designer:** John Brock. **Executant:** John Brock.

Date: Undated: [c. 1948].

Size: 1510mm x 1340mm.

Commemoration: Colin and Jensene Cameron, and their mother, Margaret Cameron [*information from the plaque inscription*].

Donor: Unknown.

Documentation: On 11 May 1948 the session noted that the window was expected within the next two months [SMB, p.250].

Preparatory material: The design, 240mm x 180mm, watercolour, ink, pencil on cartridge paper. Inscribed: JOHN. W. BROCK / Regent Chambers / Dunedin. 1 1/2" = 1. Foot. Collection: John Brock, by bequest to Elaine Boucher (his daughter), by gift to Fiona Ciaran.

C223. South nave clerestory, 1 light.

St Peter the Apostle.

Studio: Unsigned: [Attributed to Miller Studios, Dunedin]. **Designer:** [Attributed to Kenneth Bunton]. **Executant:** [Attributed to Roy Miller].

Date: Undated: [c. 1966-67].

Size: 1600mm x 450mm.

Commemoration: Jane V. Colyer, who died on 3 Feb. 1966.

Donor: Unknown.

Documentation: The *64th Annual Report*, notes that during the 12 months (July 1966-June 1967) this window had been installed [p.7].

Note: The attributions to Miller Studios and Kenneth Bunton are made on stylistic grounds. The draughtsmanship of the figure is typical of Bunton's work and can be compared with that in C218 and C219. There were to have been twelve windows of the Apostles in the clerestory. See C225.

C224. South nave clerestory, 1 light.

St Andrew the Apostle.

Studio: Unsigned: [Attributed to Miller Studios, Dunedin]. **Designer:** [Attributed to Kenneth Bunton]. **Executant:** [Attributed to Roy Miller].

Date: Undated: [c. 1966-67].

Size: 1600mm x 450mm.

Commemoration: Jean E. Hunt, who died on 30 Nov. 1965 [*information from the plaque inscription*].

Donor: Her family [*information from the plaque inscription*].

Documentation: The *64th Annual Report* notes that during the 12 months (July 1966-June 1967) this window had been installed [p.7].

Note: The attributions to Miller Studios and Kenneth Bunton are made on stylistic grounds. See C223.

C225. South nave clerestory, 1 light.

St Matthew the Evangelist.

Studio: Unsigned: [Miller Studios, Dunedin]. **Designer:** Beverley Shore-Bennett. **Executant:** Roy Miller.

Date: Undated: [1977].

Size: 1600mm x 450mm.

Commemoration: The Groves family [*information from the plaque inscription*].

Donor: Unknown.

Documentation: On 4 Aug. 1975 A. Sutherland, session member, informed Roy Miller that it was nine years since the last clerestory window was placed and the cost of a window was sought [MSC]. On 28 Sept. 1976 R. Miller informed J. Stubbs, Finance Committee chairman, that the cost would be \$520 and the window could be ready by the end of March 1977 [MSC].

The window cost \$574.65 of which \$60 represented the designer's commission. A profit was made of \$180.40 [MSA: Job card. Invoice 3446].

C226. North nave clerestory, 1 light.

St Thomas the Apostle.

Studio: Unsigned: [Miller Studios, Dunedin]. **Designer:** [Attributed to Kenneth Bunton]. **Executant:** Roy Miller.

Date: Undated: [c. 1966-67].

Size: 1600mm x 450mm.

Commemoration: Barbara and Robert A. Mouat [*information from the plaque inscription*].

Donor: Unknown.

Documentation: According to the *64th Annual Report* during the 12 months (July 1966-June 1967) this window had been installed [p.7]. **Note:** A plaque implies that the window was placed in Feb. 1967.

Preparatory material: The cartoon, 1600mm x 500mm, ink on cartridge paper, some colour. Inscribed in a later hand: KGB. 'ST. THOMAS' / CHALMERS PRESB / TIMARU. Collection: MSA, DUHO.

Note: The attributions to Miller Studios and Kenneth Bunton are made on stylistic grounds. See C223.

C227. North nave clerestory, 1 light.

St John the Evangelist.

Studio: Unsigned: [Attributed to Miller Studios, Dunedin]. **Designer:** [Attributed to Kenneth Bunton]. **Executant:** [Attributed to Roy Miller].

Date: Undated: [c. 1967].

Size: 1600mm x 450mm.

Commemoration: Unknown.

Donor: Unknown.

Documentation: During the 12 months (July 1966-June 1967) this window, an 'anonymous gift', had been installed [64th Annual Report, p.7].

Note: The attributions to Miller Studios and Kenneth Bunton are made on stylistic grounds. See C223.

TIMARU. THE PRESBYTERIAN CHURCH OF ST PAUL [THE APOSTLE], Seddon St [3 windows].

C228. North-east sanctuary left, 2 lights.

Christ and the Children.

Studio: W.A. RAFFILLS & SONS. DUNEDIN [signed LL, base right].
Designer: [John Brock]. **Executant:** [John Brock].

Date: Undated: [c. 1958].

Size: 1300mm x 1390mm.

Commemoration: The young people of the parish.

Donor: Jean McBride, by bequest.

Documentation: On 6 May 1958 John Brock informed G.T. McKirdy of Timaru that he would be able to design a third window for this church presumably in response to a request to do so [JBLB (unpaginated)]. The Revd Dr Peter Gardner supplied details of the commemorated, donor and price of this window (£135), to Fiona Ciaran in a letter on 23 March 1991.

C229. East sanctuary, 3 lights.

The Light of the World with Faith and Fortitude.

Studio: JOHN W BROCK DUNEDIN [signed RL, base right]. **Designer:** John Brock. **Executant:** John Brock.

Date: Undated: [c. 1950].

Size: 1300mm x 2150mm.

Commemoration: Those killed in World War I and World War II [*information from the window inscription*].

Donor: The parish ?

Literature: This window was dedicated on 12 Nov. 1950 according to *Cruickshank* (unpaginated).

Preparatory material: The design, 180mm x 204mm, watercolour, pen and ink, pencil. Inscribed: John W Brock / Regent Chambers / DUNEDIN. Collection: John Brock, by bequest to Elaine Boucher (his daughter), by gift to Fiona Ciaran.

Note: The design of the RL is based on the painting *The Light of the World*, 1851-53, by William Holman Hunt (Keble College Chapel, Oxford).

C230. South-east sanctuary, 2 lights.

Christ and the Woman of Samaria at the Well / The Good Shepherd.

Studio: John W. Brock DUNEDIN. [*Signed LL, base left, scratched out of paint*]. **Designer:** John Brock. **Executant:** John Brock.

Date: Undated: [c. 1954].

Size: 1300mm x 1390mm.

Commemoration: Revd Adam Begg, first minister of the church 1918-33, and Mrs Begg [*information from the window inscription*]. Margaret J. Begg died in 1945. See C228.

Donor: The parish ?

Documentation: On 12 June 1954 it was reported at the session meeting that the window was completed [SMB, p.105].

Literature: There is a photograph and description of the dedication on 15 Aug. 1954 by the Very Revd J. Baird in *Cruickshank* (unpaginated).

Documentation: The Revd Dr Peter Gardner supplied the Christian name of Mrs Begg to Fiona Ciaran in a letter on 23 March 1991.

TIMARU. THE ROMAN CATHOLIC BASILICA OF THE SACRED HEART, Craigie Avenue [26 windows].

C231. Apse, 1 light. [C231-C238 are a set, see C238].

St Aloysius.

Commemoration: Revd C. Venning SM [*information from the plaque inscription*]. He was killed in a motorcycle accident on 21 Dec. 1912 [*Marist*, p.185].

Donors: The congregation [*information from the plaque inscription*].

C232. Apse, 1 light.

St Brigid of Ireland.

Donors: Mr and Mrs M. Mullin [*information from the plaque inscription*]. Michael Mullin died on 22 Jan. 1936, aged 83 years. Mary Mullin died on 21 March 1915, aged 74 [CHTM 295, RO2.12, 1263]. Michael Mullin was an hotelier and farmer [Timaru Herald (24 Jan. 1936), p.16].

C233. Apse, 1 light.

St Patrick of Ireland.

Commemoration: Thomas Hertnon [*information from the plaque inscription*]. He died on 6 July 1911, aged 26 [CHTM 295, RO2.12, 1044].

Donors: The Celtic Club [*information from the plaque inscription*].

C234. Apse, 1 light.

St Mary BV in Majesty.

Donors: Mr and Mrs M. O'Meeghan [*information from the plaque inscription*]. Michael O'Meeghan died on 13 Jan. 1921. Ellen O'Meeghan died on 9 July 1922 [CHTM 295, RO2.12, 1220].

C235. Apse, 1 light.

The Sacred Heart of Christ.

Donor: T.G. Macarthy [*information from the plaque inscription*].

C236. Apse, 1 light.

St Joseph.

Donor: T.G. Macarthy [*information from the plaque inscription*].

C237. Apse, 1 light.

St Ann.

Donors: Mrs and Mrs E. Ward [*information from the plaque inscription*]. Edward Ward died on 23 Sept. 1917. Catherine Ward died on 30 June 1934 [CHTM 295, RO2.12, 1142].

C238. Apse, 1 light.

St John the Evangelist.

Donor: Revd J. Tubman SM [*information from the plaque inscription*]. John Tubman co-ordinated the building of this church, served at this church 1891-1919, and died on 23 Dec. 1923 [undated brochure for this church].

C231-C238:

Studio: Unsigned ? [John Hardman & Co., Birmingham]. **Designer:** Unknown. **Executant:** Unknown. **Note:** Because these windows are situated high in the sanctuary apse close inspection is impossible.

Date: Undated: [1913].

Size: approx. 2000mm x 950mm.

Documentation: According to the JH&C Glass Order Book these windows were ordered by Revd Tubman in Timaru with the order for C247. The country, location, church and subjects are recorded. The cost was £30 each (£240 in total). Packing and carriage cost £15 [BPL (175/37/14) (4 Nov. 1912), p.463]. This information is repeated in BPL (175/36/25) JH&C Rough Day Book (28 July 1913), p.254 [order 56?].

On 8 Nov. 1912 Hardman's thanked Father Tubman for his letters of 18 and 28 Sept. 1912 with the order to proceed [BPL (175/32/40) JH&C Letterbook, p.162]. Hardman's informed Tubman on 28 July 1913 that the windows will leave on 2 Aug. 1913 [ibid., p.765].

A JH&C location index lists this church [BPL (175/32), p.150]. These windows are listed as [order?] 49 in BPL (175/32) JH&C Windows From 1883, p.121. The unpaginated section lists these windows under 1913 as [order?] 49.

Preparatory material: There are eight tracing designs, ink and watercolour on tracing paper. Page 54 is inscribed: LONG TIMARU 49/13 CHANCEL / W.A. [sic] Scale 1". The tracings are inscribed:

No. 4-11 Timaru. N.Z. Scale 1 inc[h] [St. John, 230mm x 112mm];

No. 5-11 Timaru. N.Z. Scale 1 inch / St Joseph [246mm x 119mm];

No. 6-11 Timaru. N.Z. Scale 1 in[ch] / Immaculate Conception [247mm x 115mm];

No. 7-11 Timaru. N.Z. Scale 1 inch / St Patrick [237mm x 111mm];

No. 8-11 N.Z. Scale 1 in[ch] [St Bridget, 230mm x 113mm];

No. 9-11 Timaru. N.Z. Scale 1 inch / St Ann [243mm x 124mm];

No. 10-11 Timaru N.Z. Scale 1 inch / St Aloysius [250mm x 118mm];

[unnumbered] Timaru. N.Z. Scale 1 inch / The Sacred Heart [240mm x 115mm].

Note: The notation 16-1-11 is on the base of all the tracings except those of *St Brigid*, *St John* and *St Patrick*. This may refer to a group of cartoons for these eight windows. These designs have been assigned to Western Australia in a later hand [BMAG JH&C Warehouse Book 1912 to 1913, pp.54-55].

There are eight cartoons for these windows numbered collectively as 1913/49 in BMAG, Hardman Glass Archive, p.35B but because of their condition no cartoons by Hardman & Co. could be examined by the author.

C239. South-east transept, 1 light.

The Crucified Christ Mourned by St Mary BV, St Mary Magdalene and St John the Evangelist.

Studio: [Signed: THE CATHOLIC ART GALLERY / H. CREDGINGTON MELBOURNE base left] MADE BY F.X. ZETTLER / MUNICH GERMANY base right]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [post 1923].

Size: 3000mm x 2210mm approx.

Commemoration: Michael and Ellen O'Meeghan [information from the plaque inscription]. **Note:** See C234.

Documentation: A list compiled by F.X. Zettler Studios, dated March 1956, identifies this as a pre-World War II window with no further details as to date. The list groups this with C256 (which is post 1923). This would suggest that the two windows were ordered together.

Note: Black and white studio photographs of C239 and C256 are deposited in an album held by Franz Mayer & Co. The windows are identified as [order?] C28 for Timaru.

The Crucifixion (Capuchins) by Guido Reni of 1617-18 (Pinacoteca Nazionale, Bologna) may have influenced the treatment of the central figures. Similar central figures are depicted in B230 and C3 also by Zettler.

C240. South transept (upper), 1 light [C240-C243 are a set, see C243].

The Sermon on the Mount.

Studio: Unsigned: [F.X. Zettler, Munich]. **Designer:** Unknown. **Executant:** Unknown.

C241. South transept (upper), 1 light.

The Good Shepherd.

Studio: [F.X. Zettler, Munich] [signed: THE CATHOLIC ART GALLERY / H CREDGINGTON & CO / [MELBOURNE ?] base left, scratched out of a black rectangle]. **Designer:** Unknown. **Executant:** Unknown.

C242. South transept, 1 light.

The Annunciation.

Studio: MADE by FX ZETTLER / MUNICH GERMANY [signed base right, scratched out of a black rectangle]. **Designer:** Unknown. **Executant:** Unknown.

C243. South transept, 1 light.

The Adoration of the Christ-Child by the Shepherds.

Studio: Unsigned: [F.X. Zettler, Munich]. **Designer:** Unknown. **Executant:** Unknown.

C240-C243:

Date: Undated: [post 1918].

Size: 2700mm x 1510mm.

Commemoration: James, Jane, and James J. Sullivan and Julia McCabe [*information from the plaque inscription*]. James Sullivan died on 6 April 1910, aged 73. Jane Sullivan, his wife, died on 5 April 1910, aged 67. James J. Sullivan died on 19 Nov. 1918, aged 37 [CHTM 295, RO2.12, 1227].

Donor: Their family [*information from the plaque inscription*].

Documentation: A list compiled by F.X. Zettler Studios, dated March 1956, identifies these as pre-World War II windows with no further details as to their date. A copy of this list was given by Jenny Zimmer, Chisholm Institute of Technology, Victoria, Australia, to Fiona Ciaran in 1984.

Note: Black and white studio photographs of C240-C2436 are archived in an album held by Franz Mayer & Co. The windows are identified as [order?] C41 for Timaru.

Literature: C243 is illustrated and identified as being in the 'Sacred Heart Church, Timaru, N.Z.' [*Catholic Art Gallery* (unpaginated)].

C244. South nave, 1 light [C244-C246 and C249-C251 are a set].

The Archangel Michael Defeating the Devil.

Studio: JAMES WATSON & SON / EIRE [*signed base left, below the column*].
Designer: Unknown. **Executant:** Unknown.

Note: The design of this window is influenced by the painting of *Saint Michael* of 1518, by Raphael (Louvre, Paris).

Documentation: See C251.

C245. South nave, 1 light.

St Matthew the Evangelist.

Studio: Unsigned: [James Watson & Son, Republic of Ireland]. **Designer:** Unknown. **Executant:** Unknown.

Documentation: See C251.

C246. South nave, 1 light.

St Vincent De Paul and a Child.

Studio: Unsigned: [James Watson & Son, Republic of Ireland]. **Designer:** Unknown. **Executant:** Unknown.

Documentation: See C251.

Note: The face of St Vincent De Paul is probably taken from engravings made from his portrait by Simon François of 1660. A reproduction of the engraving is in the *New Catholic Encyclopedia*, vol. 14, p.682.

C247. South baptistery, 1 light.

The Baptism of Christ.

Studio: JOHN HARDMAN & CO, / BIRMINGHAM. ENGLAND. [*Signed base right*] **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1913].

Size: 2700mm x 1500mm.

Commemoration: W. [William] J. Byrne, killed in South Africa in 1901 [*information from the window inscription*].

Donors: Public subscription [*information from the window inscription*].

Documentation: According to the JH&C Glass Order Book this window was ordered by Revd Tubman in Timaru with the order for the sanctuary windows C231-38. The country, location, church, subject and inscription are recorded. The cost was £50. The commemorated's Christian name is recorded [BPL (175/37/14) (4 Nov. 1912), p.463]. This information is repeated with the exception of the inscription in BPL (175/36/25) JH&C Rough Day Book (28 July 1913), p.254.

On 8 Nov. 1912 Hardman's thanked Father Tubman for his letters of 18 and 28 Sept. 1912 with the order to proceed [BPL (175/32/40) JH&C Letterbook, p.162]. Hardman's informed Tubman on 28 July 1913 that the windows would be forwarded on 2 Aug. 1913 [*ibid.*, p.765].

The JH&C location index lists this church [BPL (175/32) p.150]. This window is listed as [order?] 50 in BPL (175/32) JH&C Windows From 1883, p.121. The unpaginated section lists this window under '1913' as [order?] 50.

Preparatory material: Tracing design, 243mm x 137mm, ink and watercolour on tracing paper. Page 55 is inscribed: LONG TIMARU BAPTISTERY 50/13 / Scale 1" W.A. [*sic*]. The notations 16-2-1912 and 21-12 are on the base of the design [BMAG JH&C Warehouse Book 1912 to 1913, p.55]. The design has been assigned to Western Australia in a later hand.

The cartoon for this window is listed as 1913/50 in BMAG, Hardman Glass Archive, p.35B but because of their condition no cartoons by Hardman & Co. could be examined by the author.

C248. South-west nave, 1 light.

St Columba of Iona.

Studio: Unsigned: [James Watson & Son, Republic of Ireland]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [post May 1953].

Size: 2700mm x 1500mm.

Commemoration: Revd P.J. Smyth SM [*information from the plaque inscription*]. Patrick Smyth died on 27 May 1953 [*Timaru Herald* (28 May 1953), p.6]. He served at Timaru 1936-42 [*Harper, B.*, 146]

Donor: Unknown.

Note: This window matches C244-C247 and C249-C251.

C249. North nave, 1 light.

St Margaret Mary.

Studio: Unsigned: [James Watson & Son, Republic of Ireland]. **Designer:** Unknown. **Executant:** Unknown.

Documentation: See C251.

C250. North nave, 1 light.

St Teresa of Lisieux.

Studio: Unsigned: [James Watson & Son, Republic of Ireland]. **Designer:** Unknown. **Executant:** Unknown.

Documentation: See C251.

Note: The depiction of Teresa is after the portrait drawn by her sister, Celine, in 1912.

C251. North nave, 1 light.

St Ita of Ireland.

Studio: Unsigned: [James Watson & Son, Republic of Ireland]. **Designer:** Unknown. **Executant:** Unknown.

Note: St Ita holds a model of the Abbey she founded at Killeedy, County Limerick, and three miraculous jewels that she received in a vision.

C244-C246 and C249-C251:

Date: Undated: [post 1936]

Size: 2710mm x 1510mm.

Commemoration: Michael Mullin and Mary, his wife [*information from the plaque inscription*]. Michael Mullin died on 22 Jan. 1936, aged 83 years. Mary Mullin died on 21 March 1915, aged 74 [CHTM 295, RO2.12, 1263]. Michael Mullin was an hotelier and farmer [*Timaru Herald* (24 Jan. 1936), p.16].

Donor: Michael Mullin, a generous benefactor of the Church, by bequest [*information from the plaque inscription*].

Note: The use of small pieces of brightly coloured glass is a feature of some Irish stained glass windows and is used to great effect in the window of *Love* by Michael Healy in the Karori Crematorium Chapel in Wellington. See *Ciaran* 1989.

C252. North transept (upper), 1 light. [C252-C255 are a set, see C255].

Christ Calming the Waters.

Studio: MATHIESON & GIBSON, / MELBOURNE. AUSTRALIA *[signed base centre right, scratched out of paint]*. **Designer:** Unknown. **Executant:** Unknown.

C253. North transept (upper), 1 light.

The Miracle of the Loaves and Fishes.

Studio: MATHIESON & GIBSON, / MELBOURNE. AUSTRALIA *[signed base centre right, scratched out of paint]*. **Designer:** Unknown. **Executant:** Unknown.

C254. North transept, 1 light.

The Presentation of the Christ-Child in the Temple.

Studio: MATHIESON & GIBSON, / MELBOURNE. AUSTRALIA *[signed base centre right, scratched out of paint]*. **Designer:** Unknown. **Executant:** Unknown.

C255. North transept, 1 light.

The Christ-Child Teaching in the Temple.

Studio: MATHIESON & GIBSON, / MELBOURNE. AUSTRALIA *[signed base centre right, scratched out of paint]*. **Designer:** Unknown. **Executant:** Unknown.

C252-C255:

Date: Undated: [pre-1936].

Size: 2700mm x 1510mm.

Commemoration: Unknown.

Donor: Michael Mullin *[information from the plaque inscription]*. Michael Mullin died on 22 Jan. 1936, aged 83 years. Mary Mullin died on 21 March 1915, aged 74 [CHTM 295, RO2.12, 1263].

C256. North-east transept, 1 light.

The Coronation of St Mary BV.

Studio: *[Signed: THE CATHOLIC ART GALLERY / H. CREDGINGTON MELBOURNE base left]* MADE BY F.X. ZETTLER / MUNICH GERMANY *base right]*. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [post 1923].

Size: approx. 3000mm x 2210mm.

Commemoration: Revd Dean Tubman SM *[information from the plaque inscription]*. See C238.

Donor: Unknown.

Documentation: A list compiled by F.X. Zettler Studios, dated March 1956, identifies this as a pre-World War II window with no further details as to date. It is grouped with C239 and this would suggest that the two windows were ordered together. See C243.

Note: Black and white studio photographs of C239 and C256 are archived in an album held by Franz Mayer & Co. The windows are identified as [order?] C28 for Timaru.

TIMARU. TIMARU HOSPITAL CHAPEL, Queen Street [2 windows].

C257. East sanctuary, 1 light [C257 and C258 are a pair].

The Risen Christ and a Nurse.

Studio: [Miller Studios, Dunedin] *[signed: MS DUNEDIN base left, scratched out of paint in a black diamond]*. **Designer:** Kenneth Bunton. **Executant:** Roy Miller.

Date: Undated: [1969].

Size: 3000mm x 930mm.

Commemoration: Unknown.

Donors: Former nurses and nursing staff in 1968 *[information from the plaque inscription]*.

Documentation: Roy Miller informed Mildred Marsh on 14 Dec. 1967 that the design had been posted to her [MSC]. Miller notified Kenneth Bunton on 18 Dec. 1968 that he had received his cartoon [MSC]. Miller sent Marsh the cartoon on 11 Dec. 1968 for her to check details of the uniform [MSC]. On 5 May 1969 Miller notified Marsh that the window has been forwarded [MSC].

Preparatory material: The design, 420mm x 225mm; ink, pencil, tinted pencil on cartridge paper. Inscribed: HOSPITAL CHAPEL TIMARU / 26 MILL LANE / SEVENOAKS / KENT ENGLAND / Kenneth G Bunton / ABSMG *[sic]* 67 / MILLER STUDIOS DUNEDIN SCALE 1"-1'. Collection: MSA, DUHO.

C258. East sanctuary, 1 light.

Christ Welcoming All who Labour.

Studio: Unsigned: [Miller Studios, Dunedin]. **Designer:** Kenneth Bunton. **Executant:** Roy Miller.

Date: Undated: [1969].

Size: 3000mm x 930mm.

Commemoration: Unknown.

Donors: The Timaru Rotary Club *[information from the plaque inscription]*.

Documentation: Roy Miller informed O. MacDonald, architect, on 16 July 1968 that the cost of the window was \$1000 [MSC]. Miller notified Bunton on 18 Dec. 1968 that the cartoon had arrived in New Zealand [MSC].

Preparatory material: The design, 420mm x 224mm, ink on cartridge paper. Inscribed: HOSPITAL CHAPEL TIMARU / 26 MILL LANE / SEVENOAKS / KENT - ENGLAND / Kenneth G Bunton / ABSMGP 67 / MILLER STUDIOS DUNEDIN 1"=1'. Collection: MSA, DUHO.

TIMARU. THE WOODLANDS STREET METHODIST CHURCH,
Woodlands Road *[sic]* [2 windows].

C259. West porch, 1 light.

Psalm 139: On the Wings of the Morning.

Studio: Unsigned: [Miller Studios, Dunedin]. **Designer:** Gypsy Poulston.
Executants: Roy Miller and Paul Hutchins.

Date: Undated: [1978].

Size: 2300mm x 1640mm.

Commemoration: Alfred and Eliza Vincent, their son Corp. Stanley V.C. Vincent killed in World War I, and their daughter Annie *[information from the plaque inscription]*.

Donor: Bertha E. Shepherd (daughter and sister) *[information from the plaque inscription]*.

Documentation: The *Timaru Herald* gives notice of the impending dedication on 17 Dec. 1978. The designer is recorded and a photograph of the window is reproduced [(16 Dec. 1978), p.6]. The window cost \$2570 and a profit of \$485 was made [MSA: Job card].

C260. North nave, 1 light.

Christ, the Resurrection and the Life, with a Knight.

Studio: JOHN. W. BROCK. DUNEDIN. *[Signed base right]* **Designer:** John Brock. **Executant:** John Brock.

Date: Undated: [1950].

Size: 2520mm x 770mm.

Commemoration: Donald G. McNab, killed in Amsterdam 27 April 1943 *[information from the window inscription]*.

Donor: Joan McNab, his widow *[information from the window inscription]*.

Documentation: John Brock informed Mrs McNab on 30 Sept. 1950 that the window would cost £180 which included installation [JBLB (unpaginated)]. The *Timaru Herald* reported the unveiling by Revd O. Burnet [(13 Nov. 1950), p.4].

Preparatory material: The design, 217mm x 115mm, watercolour, pen and ink, pencil on cartridge paper. Inscribed: John. W Brock / Regent Chambers. / DUNEDIN / BOX 404. Collection: John Brock, by bequest to Elaine Boucher (his daughter), by gift to Fiona Ciaran.

TINWALD. THE ANGLICAN CHURCH OF ST ANDREW [THE APOSTLE], Thomson Street [1 window].

C261. East sanctuary, 3 lights.

Christ and the Children.

Studio: JOHN. W. BROCK. DUNEDIN. *[Signed RL, base right, scratched out of paint.]* **Designer:** John Brock. **Executant:** John Brock.

Date: Undated: [1949].

Size: 3150mm x 1360mm.

Commemoration: The pioneer women of Tinwald.

Donor: St Andrew's Ladies' Guild.

Documentation: On 11 Jan. 1949 a faculty application was made by Revd G. Moody for the window which would cost £284 [DC Faculties]. A description of the window from Brock is recorded [DC Faculties (23 June 1949)]. *CP* published an appeal for donations and recorded the donors and commemorated [4, no. 3 (April 1949), p.15]. A faculty was granted on 7 July 1949 [BR II, p.536]. *CP* reported the dedication by Revd Moody, on 1 Dec. 1949 [4, no. 12 (Feb. 1950), p.15].

Preparatory material: The design, 280mm x 187mm, watercolour, pen and ink, pencil on cartridge paper. Inscribed: John W Brock / Regent Chambers / Dunedin. Collection: John Brock, by bequest to Elaine Boucher (his daughter), by gift to Fiona Ciaran.

TINWALD. THE PRESBYTERIAN CHURCH OF ST JAMES [THE GREATER], Thomson Street [1 window].

C262. East sanctuary, 3 lights.

The Good Shepherd.

Studio: [Bradley Bros, Christchurch] [*signed:* L.G. TAYLOR. CHCH CL, *base right.*] **Designer:** Leslie Taylor. **Executant:** Leslie Taylor.

Date: 1957 [*dated at the end of the signature*].

Size: 1500mm x 1790mm.

Commemoration: Jane Lowery [*information from the window inscription*]. She died on 1 Feb. 1945.

Donors: W.N. and A.M. Lowery [*information from the window inscription*]. William and Alice Lowery were Jane's son and daughter-in-law.

Documentation: Jane Lowery's date of death is recorded in *Ashburton South Presbyterian Messenger* 26 (Sept. 1957), p.11. Revd David Coster established the names of the donors and their relationship to the commemorated in a conversation with the author on 19 Oct. 1990.

Preparatory material: The design, 355mm x 250mm, pencil, ink and watercolour on cartridge paper. Inscribed: TINWALD PRESBYTERIAN CHURCH SCALE: 1 1/2" = 1'-0". Collection: Leslie Taylor, by gift to Fiona Ciaran.

The cartoon, CL, 2370mm x 500mm, crayon on cartridge paper. Collection: Leslie Taylor, by gift to Fiona Ciaran.

TUAHIWI. THE ANGLICAN CHURCH OF ST STEPHEN [THE MARTYR] [1 window].

C263. East sanctuary, 3 lights.

Christ Seated in Majesty with St Paul the Apostle, St Stephen the Martyr and St John the Evangelist.

Studio: Unsigned: [John Hardman & Co., Birmingham]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1888].

Size: 1220mm x 1280mm.

Commemoration: Unknown.

Donor: Revd Maurice Stack ?

Documentation: According to the JH&C Glass Order Book this window was ordered by Revd Maurice Stack in London. The country, church, subject and inscription are recorded. The location is recorded as 'Kapoi' for Kaiapoi [BPL (175/37/9) (29 Oct. 1887), p.359].

This information is repeated with costs in the JH&C Rough Day Book. The window cost £19 10s. Six bars cost 2s., the case and packing 6s., and freight to Revd Stack in London was 2s. [BPL (175/36/15) (26 Jan. 1888), p.254]. A more legible copy of this entry is recorded in BPL (175/35/5) JH&C Day Book (26 Jan 1888), p.53 (order? 262).

This window is listed in JH&C Windows From 1883 as number 4 and the unpaginated section lists this window under '1888' as number 4 [BPL (175/32), p.41].

Preparatory material: Tracing design 4/88, 152mm x 115mm, ink on tracing paper. The page is headed: KAPOI. *[sic]* N.Z. / Scale 1 1/2" No 4 [BMAG JH&C Warehouse book 1888 to 1889, p.1]. The initials J.B. are on page 1 and may be those of the cartoonist.

There are cartoons for the three lights of this window numbered collectively as 1888/4 [BMAG Hardman Glass Archive, p.35B] but because of their condition no cartoons by Hardman & Co. could be examined by the author.

Note: The parish records of Ashley, Kaiapoi, Rangiora and Woodend have been searched but no reference to this window has been found. Existing records for a separate vestry for Tuahiwi appear to begin in 1899. Maurice Stack was probably a relative of Revd James W. Stack, the first vicar in charge of Tuahiwi. It is possible that Maurice Stack brought the window to New Zealand.

WAIAU. THE ANGLICAN CHURCH OF ALL SAINTS [4 windows].

C264 (Plate 89). East sanctuary, 3 lights, tracery.

The Good Shepherd with Peace and Charity.

Studio: Unsigned: [Joseph Bell, Bristol]. **Designer:** Arnold Robinson. **Executant:** Arnold Robinson.

Date: Undated [1926].

Size: 2080mm x 1300mm.

Commemoration: David D. and Mary F. Macfarlane *[information from the window inscription]*. They farmed the Lyndon run *[Gardner 1956, p.287]*.

Donors: Their sons who erected the window in 1926 *[information from the window inscription]*. They were J.L. and D.C. Macfarlane *[Gardner 1956, p.287]*.

Documentation: The *Nelson Diocesan Gazette* (Waiau was formerly in the Nelson Anglican Diocese) records the dedication by Bp William Sadlier on Sunday 19 Sept. 1926 and the designer and studio [1, no. 2 (Feb. 1927), p.15].

On 1 Aug. 1924 Eva Robinson, aunt of Arnold Robinson, wrote to him informing him that her cousin Miss Bathgate who lived in Waiau had suggested to the Macfarlane's that they commission a window from him as they wished to erect a memorial [JB&S, Box 1926]. On 10 June 1925 Arnold Robinson sent a design to Bathgate [ibid.]. The studio informed Bradley Bros of Christchurch on 13 April 1926 that the window would leave the next day. It was insured for £200 [ibid.].

Preparatory material: The design, 382mm x 280mm, watercolour, pen and ink on cartridge paper. Inscribed WAIU / NZ. The cartoons for the three lights, charcoal, pencil, some watercolour on cartridge paper. LL 2205mm x 508mm, CL 2225mm x 508mm, RL 2240mm x 510mm. Inscribed on the reverse of the RL: WAIU NZ. Collection: JB&S. **Note:** An alternative design for this window, 287mm x 171mm, in which the angel in the LL holds a wreath is deposited in the JB&S, Box 1926.

C265. West end gable, 3 lights, tracery.

St Hubert of Ardenne, St Hugh of Lincoln and St Paul the Apostle.

Studio: Unsigned: [C.C. Powell, London]. **Designer:** Christopher C. Powell. **Executant:** Christopher C. Powell.

Date: Undated: [c. 1935-36].

Size: 1897mm x 1922mm.

Commemoration: Francis S. Northcote (1859-1935), James A. Northcote (1861-1928), and Hugh Northcote (1868-1933), sons of the Revd Moubray Northcote [information from the plaque inscription].

Donor: The Northcote family [brochure framed in the church porch]. The family farmed the Highfield run [Gardner 1956, p.340].

Documentation: According to the *Witness* Bp William Hilliard dedicated the window in April 1936 [2, no. 2 (May 1936), p.6]. Waiau was formerly in the Nelson Anglican Diocese.

Literature: This window is listed in *BSMGP 1939*, p.66.

C266. North nave, 2 lights.

Waiau Landscape with Birds (I Will Lift up Mine Eyes Unto the Hills).

Studio: Unsigned: [Stewart Stained Glass Ltd, Christchurch]. **Designer:** Graham Stewart. **Executant:** Rena-Jarosewitsch.

Date: Undated: [c. 1984].

Size: 750mm x 870mm.

Commemoration: Thomas F. Northcote (1894-1977) and Frances V. Northcote (1898-1980) [information from the plaque inscription]. They farmed the Highfield run [Gardner 1956, p.340].

Donor: Their family.

Documentation: A faculty application (849) by Revd F. Ford to Bp Sutton was made on 25 May 1984. A photograph of the coloured design is included. The

window cost \$3000 and the studio and donors are recorded. A typewritten sheet of 'refinements' which were requested of Stewart are included [Nelson Anglican Diocesan Correspondence, Waiau]. A faculty was granted on 29 June 1984 [Nelson Anglican Bishop's Faculty Register]. Waiau was formerly in the Nelson Anglican Diocese.

Note: In 1984 Rena Jarosewitsch told the author that she had executed this window when she worked briefly in Stewart's studio. The acid-etching is in her style evident from contemporary exhibited work.

C267. North nave, 2 lights.

A Farmer and a Fisherman (May the Lord Your God Bless You in the Land He is Giving You).

Studio: Unsigned: [Stewart Stained Glass Ltd, Christchurch]. **Designer:** Graham Stewart. **Executant:** Graham Stewart.

Date: Undated: [c. 1984].

Size: 750mm x 870mm.

Commemoration: Duncan C. Macfarlane (1898-1977) and Alice R. Macfarlane (1902-1981) [information from the plaque inscription]. They farmed the Mount Paul run [Gardner 1956, p.287].

Donor: Christine Fabian, their daughter [information from the plaque inscription].

Documentation: A faculty application (845) was made on 28 Feb. 1984 by Revd F. Ford to Bp Sutton with an explanation of 'improvements' to the design made by Stewart and a photograph of the coloured design before modifications were made. The window cost \$2000 [Nelson Anglican Diocesan Correspondence, Waiau]. A faculty was granted on 3 April 1984 [Nelson Anglican Bishop's Faculty Register]. Waiau was formerly in the Nelson Anglican Diocese.

WAIHAO DOWNS. THE ANGLICAN CHURCH OF ST MICHAEL [AND ALL ANGELS] [1 window].

C268. East sanctuary, 3 lights.

God Preventing Abraham From Sacrificing Isaac / The Archangel Michael / Sarah and the Infant Isaac (predella) *Michael Defeating the Devil.*

Studio: James Powell & Sons (Whitefriars), Wealdstone, Middlesex [rebus RL, base right, a white friar, 25mm x 12mm]. **Designer:** [Attributed to James Hogan]. **Executant:** Unknown.

Date: Undated: [1940].

Size: 2170mm x 1840mm.

Commemoration: Edward and Elizabeth Richards [information from the window inscription]. They farmed Elephant Hill Station [Pinney, p.87].

Donors: Their children [information from the window inscription].

Documentation: According to the JP&SW Window Glass Order Book this window was ordered by Miss P. Richards in London. The country, church, subject, inscriptions and size are recorded with a drawing of the shape of the lights. The design is by 'JHH'. The cost was £140. Shipping was £5 9s. and insurance £7 16s.

9d. [AAD (1/29-1977) (21 Oct. 1940), p.132, order 8803]. This window is listed under 1940 [AAD (1/129-1977) JP&SW (commission book), p.220].

The JP&SW Cartoon Book reveals that Erridge and Stammers cartooned this window [AAD (1/119-1977), p.311]. The scenes of God Preventing Abraham From Sacrificing Isaac and Sarah and the Infant Isaac were [cartooned?] by Stammers [AAD (1/120-1977) JP&SW Figure Subjects, p.79] as well as the small panel of St Michael binding the Devil [ibid., p.101].

A faculty was granted on 8 July 1941 [BR II, p.484] and the window was unveiled on 13 July 1941 by Archd Monaghan [VMB (22 Aug. 1941) (unpaginated)].

Literature: According to *Stace* 'This [window] was brought out with difficulty because of the war' [p.27]).

Note: The attribution of the design to James Hogan rests on the recording of initials in the Order Book and the fact that Hogan was the chief designer at Powell's at this time.

WAIKARI. THE ANGLICAN CHURCH OF THE ASCENSION [1 window].

C269. East sanctuary, 3 lights.

The Ascension.

Studio: Unsigned: [James Powell & Sons [Whitefriars), Wealdstone, Middlesex].
Designer: Unknown. **Executant:** Unknown.

Date: Undated: [1928].

Size: 2640mm approx. x 1900mm.

Commemoration: Deceased parishioners [*window inscription*].

Donor: The parish ?

Documentation: On 29 Sept. 1927 designs from England were shown to the vestry [VMB (unpaginated)].

According to the JP&SW Window Glass Order Book this window was ordered by Revd W.A. Orange at Waikari. The country, church, subject, inscriptions and size are recorded with a drawing of the shape of the lights. The cost was £200. The window was sent on 7 May 1928 [AAD (1/26-1977) (21 Nov. 1927), p.76, order 7020]. The figures were [cartooned?] by a Mr Read according to JP&SW Figure Subjects [AAD (1/120-1977), p.75].

A faculty application was made by Revd Orange to Bp West-Watson on 21 July 1928 [DC Waikari]. A faculty was granted on 13 Aug. 1928 [BR II, pp.389-90] and the faculty paper is deposited in the PR. A plaque near the window is rare in that it records the dedication of the window by Bp West-Watson on 9 Sept. 1928.

WAIMATE. THE ANGLICAN CHURCH OF ST AUGUSTINE [OF CANTERBURY], John Street [6 windows].

C270. North sanctuary, 2 lights.

Sir Galahad and the Vision of the Holy Grail.

Studio: Unsigned: [Morris & Co., Merton Abbey, Surrey]. **Designer:** J. Henry Dearle. **Executants:** (See Literature).

Date: Undated: [1925].

Size: 1840mm x 910mm.

Commemoration: Lieut. Clifford C. Barclay, killed at Gallipoli [Turkey], 25 April 1915 [*information from the window inscription*]. He was killed on his 22nd birthday [CHTM 306, R03.12, 371].

Donor: R.A. Barclay, his mother. **Note:** Ruth Barclay died on 26 Nov. 1938 [*information from a plaque inscription*].

Documentation: On 7 July 1924 a faculty application was made by Revd P.J. Cocks to Abp Julius in which the donor is recorded [DC Waimate]. A faculty was granted on 9 July 1924 [BR II, p.348]. On 16 Feb. 1926 the vestry was informed that the window would be unveiled on Anzac Day 1926 by Archd. Julius [VMB, p.191]. According to *St Augustine's Gazette* Bradley Bros were installing the window [no. 140 (March 1926) (unpaginated)].

Literature: This window is documented in *Sewter 1974-75* [II, p.220]. The studio's unpublished list, Windows Executed from 1st July 1916, entry of 14 Sept. 1925, names the glass-painters as Seeley (figures and landscape background); Chadwick (base with scroll and inscription). The design for the figure and horse in the left light, is after G.F. Watts' painting, in reverse, of *Sir Galahad* of 1862 (private collection, London). This design was first used in All Saints', Freshwater, Isle of Wight in 1913 [*Sewter II*, pp.75 & 295].

Don Green in a letter to Fiona Ciaran on 13 Oct. 1986 stated that a close prototype of this window was executed in 1922 for the Barnby Gate Methodist Church, Newark, Notts which is not documented by Sewter. Green states also that C270 is not the same as those versions at Bloxham and St Stephen, Leicester as asserted by *Sewter* [II, p.295]. Green is compiling an updated of Morris & Co. stained glass windows.

C271. East sanctuary, 3 lights.

Christ and the Children.

Studio: Unsigned: Unknown.

Date: Undated: [1938].

Size: 3230mm x 1900mm.

Commemoration: Mary B. Menzies, a Sunday-School teacher for 35 years [*information from the window inscription*].

Donor: Her widower [*information from the window inscription*]. He was John Menzies.

Documentation: A faculty was granted on 22 Feb. 1939 [BR II, p.464]. According to *CN* which records the donor the window had arrived from England at the end of Feb. [69, no. 9 (March 1939), p.18]. The vestry noted on 28 March 1939 that the dedication by Archd. Russell took place on 5 March 1939 [VMB (unpaginated)].

C272. South sanctuary, 2 lights.

Christ in the House of St Martha and Mary of Bethany.

Studio: Unsigned: [Morris & Co., Merton Abbey, Surrey]. **Designer:** J. Henry Dearle. **Executant:** Unknown.

Date: Undated: [1930].

Size: 1830mm x 910mm.

Commemoration: Fanny Genn, who died in June 1929 [*information from the window inscription*].

Donor: Fanny Genn, by bequest.

Documentation: The vestry was informed on 11 July 1929 that Mrs Genn had left money for a stained glass window in her memory [VMB, p.243]. The design was approved on 5 Nov. 1929 [VMB, p.248]. A faculty application was made by Revd P.J. Cocks to the Vicar General on 12 Aug. 1930 [DC Waimate]. Cocks explained that he was unable to send the design for approval as it had been returned and the window was expected soon [DC Waimate (21 Aug. 1930)]. Despite this a faculty was granted on 25 Aug. 1930 [BR II, p.405]. According to *St Augustine's Gazette*, no. 138 (Feb. 1931) the window had arrived.

Literature: The design is attributed to J. Henry Dearle in *Sewter 1974-75* but the unpublished studio list, *Windows Executed* from 1st July 1916, apparently gives no further details [II, p.220].

Sewter states that the first design of this subject was for a 1925 window in a Marylebone, London church but he was unable to locate it [Sewter II, p.129]. In a letter to Fiona Ciaran of 21 Nov. 1989 Don Green stated that he had discovered the window. It was originally located in the Marlborough Place Presbyterian Church in St John's Wood, London, demolished in 1979. The window is now owned by Paul San Casciani, a stained glass artist in Oxford, England. Judging from a photograph of this window it is the work upon which C272 is based. See C270.

Preparatory material: The design (445-1930), watercolour, pencil and pen on cartridge paper, 165mm x 80mm. Collection: Morris & Co., by sale to S.L. Berger, Berkeley, California.

C273. South transept gable, 3 lights.

The Transfiguration.

Studio: Unsigned: [Attributed to Clayton & Bell, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [c. 1896].

Size: 2800mm x 1520mm.

Commemoration: James W. Moorhouse (who died on 30 Oct. 1866, aged 32) and Ann E. Moorhouse (who died on 1 May 1891, aged 57) [*information from the window inscription*]. He was a younger brother of William S. Moorhouse, second Superintendent of Canterbury, and managed the Waimate run for Michael Studholme in the 1860s [Acland, p.198].

Donor: Rose Rhodes, their daughter [*information from the window inscription*].

Documentation: A faculty application was made on 25 Jan. 1896 by Revd Frederick J. Sotham to Bp Julius and a faculty was granted on 31 Jan. 1896 [BR II, p.112].

Note: The attribution to Clayton & Bell is made on stylistic grounds. The choice of glass colours and the painting style are typical of this studio's work. This window can be compared with C24.

C274. West end gable, 3 lights.

The Sermon on the Mount.

Studio: John Hardman & Co, London *[sic] [signed RL, below the foot of the bottom figure.]* **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1890].

Size: 3100mm x 1930mm.

Commemoration: Michael Studholme, who died on 28 Sept. 1886 *[information from the window inscription]*. He owned the Waimate run *[Acland, pp.195-200]*.

Donor: Ephgenia (Effie) M.L. Studholme, his widow. **Note:** She died on 4 Feb. 1917 [CHTM 306, R03.12, 185].

Documentation: According to the JH&C Glass Order Book this window was ordered by Revd C. Coates in Waimate and the country, church, subject and inscription are recorded [BPL (175/37/10) (11 Nov. 1889), p.204]. The window cost £72 10s. and a detailed list of associated costs is recorded in BPL (175/36/16) JH&C Rough Day Book (4 June 1890), p.309. A copy of the previous entry is recorded in BPL (175/35/5) JH&C Day Book (4 June 1890), p.315, 355. This window is listed as *[order?] 52* in BPL (175/32) JH&C Windows From 1883, p.71. The unpaginated section lists this window under 1890 as *[order?] 52*.

Hardman's informed Revd Coates that his order to proceed was received on 1 Nov. 1889 and the window would be started as soon as the template arrived [BPL (175/32/40) JH&C Letterbook (21 Jan. 1890), p.682].

A faculty was granted on 25 Aug. 1890 [BR II, p.55].

Preparatory material: Tracing design, 325mm x 125mm, ink and watercolour on tracing paper. The page is inscribed: WAIMATE. N.Z. Scale 1" / No 52 [BMAG JH&C Warehouse Book 1890 to 1891, p.23]. The initials W.P. are on the page and may be those of the cartoonist.

There are cartoons for three lights, numbered collectively as 1890/52 in the BMAG Hardman Glass Archive, p.35B, but because of their condition these cartoons could not be examined by the author.

C275. North transept gable, 3 lights.

St Mary BV and the Christ-Child with St Augustine of Canterbury and St Paul the Apostle (predella) The Annunciation.

Studio: James Powell & Sons (Whitefriars), Wealdstone, Middlesex *[rebus RL, base right, a white friar, 27mm x 10mm.]* **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1952].

Size: 2800mm x 1520mm.

Commemoration: Effie Studholme and Edgar C. Studholme *[information from the window inscription]*. Edgar Studholme (July 1866-June 1949) was the son of Effie and Michael Studholme *[Studholme 47, 77, 310]*. See C274.

Donors: Nancy Studholme and her family. **Note:** Nancy Studholme lived from 1884 to 1973 [*information from a plaque inscription*].

Documentation: According to the JP&SW Window Glass Order Book this window was ordered by W.G. Douglas & Son, Auckland, Powell's agent. The country, church, subject, inscriptions and size are recorded. The window cost £475 [AAD (1/30-1977) (16 Nov. 1951), p.221, order 9413]. A studio photograph, 1292, was recorded in album AAD (1/87-1977) JP&SW.

On 26 May 1952 Nancy Studholme sought advice from Bp Warren regarding a faculty. The design had been returned to Whitefriars as she was unaware that it should have been submitted to him [DC Faculties]. Revd L. Cartridge made a faculty application to Warren on 5 June 1952 [DC Faculties]. Because of the premature return of the design to England Warren impressed upon W.G. Douglas & Son Ltd on 11 June 1952 that a faculty must be issued before work started on any window [DC Faculties]. A faculty was granted on 25 July 1952 [BR III, p.10] and the window was dedicated by Bp Warren on 12 April 1954 [*ibid.*, p.34].

WAIMATE. [JOHN] KNOX PRESBYTERIAN CHURCH, Shearman Street [10 windows].

C276. North-east sanctuary, 2 lights [C276 and C278 are a pair].

The Holy Family / The Carpenter's Workshop.

Studio: Unsigned: [Attributed to John Brock, Dunedin]. **Designer:** [Attributed to John Brock]. **Executant:** [Attributed to John Brock].

Date: Undated: [1950].

Size: 1350mm x 1090mm.

Commemoration: Pioneers of Knox Presbyterian Church [*information from the plaque inscription*].

Donors: A Mrs Medlicott [and others ?].

Documentation: See C278.

Note: The attribution to Brock is made on stylistic grounds. This window forms a pair with C278 which is signed. The design of the left light can be compared with B7 which is also signed.

C277. East sanctuary, 3 lights.

The Light of the World / Christ and the Children / The Good Shepherd.

Studio: R.H. FRASER [*signed LL, base right, faintly.*] **Designer:** Robert Fraser. **Executant:** Robert Fraser.

Date: Undated: [c. 1935].

Size: 1340mm x 1700mm.

Commemoration: Andrew, Margaret, and Mary Carter [*information from the window inscription*].

Donor: Unknown.

Documentation: According to the SMB of 21 July 1935 this window cost £110. This entry also records that 'The two other memorial windows in the front of the church and the circular window above them were removed from the old church' [p.62]. These were installed in the new church of 1934 and are C280, C282, C285. According to the *Timaru Herald* the window was dedicated by Revd Professor Dickie DD [(24 July 1935), p.3].

Note: The design of the RL is based on the painting *The Light of the World*, 1851-53, by William Holman Hunt (Keble College Chapel, Oxford).

C278. South-east sanctuary, 2 lights [C278 and C276 are a pair].

The Crucifixion / The Ascension.

Studio: JOHN. W. BROCK. DUNEDIN [*signed LL, base right, scratched out of paint.*] **Designer:** John Brock. **Executant:** John Brock.

Date: Undated: [c. 1950].

Size: 1350mm x 1090mm.

Commemoration: Pioneers of the Knox Presbyterian Church [*information from the plaque inscription*].

Donor: A Mrs Medlicott [and others ?].

Documentation: On 27 Feb. 1950 the session gave permission to a Mrs Medlicott to erect a window [SMB, p.48]. The SMB, notes that the Cochrane window design was approved on 27 March 1950 [p.52] which may refer to donors of this window as well. This cannot refer to the John Cochrane memorial [C281] as that dates from c. 1925-26. According to the SMB of 26 June 1950 the dedication was to be on 27 Aug. 1950 [p.56].

C279. West end, 1 light.

Christ the Bread of Life (predella) *The Former Church.*

Studio: Unsigned: [Miller Studios, Dunedin]. **Designer:** Kenneth Bunton. **Executant:** Roy Miller.

Date: Undated: [1974].

Size: 2100mm x 590mm.

Commemoration: Worship and service in Waimate 1874-1974 [*information from the window inscription*].

Donor: The parish.

Documentation: On 7 Aug. 1973 Revd T.D. Morrison informed Roy Miller that he wished to order a window for the parish [MSC]. Miller gave Kenneth Bunton design instructions on 22 Feb. 1974 [MSC]. Miller instructed Morrison on 24 July 1974 that he would deliver the window to the church on 29 July [MSC].

Preparatory material: The cartoon (unable to be measured because of its condition), ink on cartridge paper. Inscribed on the reverse in a later hand: K.G.B. / 'BREAD OF LIFE' WAIMATE PRESB / c 1974 CANTB. Collection: MSA, DUHO.

Note: This may have been Kenneth Bunton's last commission for Miller Studios.

C280. West end, 1 light.

Christ Giving the Crown of Life to a Knight.

Studio: Unsigned: [Smith & Smith Ltd, Dunedin]. **Designer:** [Attributed to John Brock]. **Executant:** [Attributed to John Brock].

Date: Undated: [c. 1921-22].

Size: 2100mm x 590mm

Commemoration: Men from this church who died in World War I [*information from the window inscription*].

Donor: The parish ?

Documentation: On 14 Sept. 1921 a design from Smith & Smith [Dunedin] was decided on by the managers of this church [MMB, p.164]. According to the MMB the dedication was to be on Sunday 18 June 1922 [(20 May 1922), p.181].

Note: The attribution to John Brock is made on stylistic grounds. It can be compared with C281 which, although executed approximately twenty-six years later, shows similarity especially in the depiction of the face of Christ.

C281. West end, 1 light.

Christ, the Resurrection and the Life.

Studio: JOHN. W / BROCK / DUNEDIN [*signed base right, scratched out of paint.*] **Designer:** John Brock. **Executant:** John Brock.

Date: Undated: [1947].

Size: 2100mm x 590mm.

Commemoration: Those killed in World War II [*information from the window inscription*].

Donor: The parish ?

Literature: *Shackleton* records that this window was dedicated on Sunday 14 Dec. 1947 by Revd R.J. Griffiths [p.23].

C282. West end, 1 light.

The Sower.

Studio: JOHN. W. BROCK. / DUNEDIN [*signed base right*]. **Designer:** John Brock. **Executant:** John Brock.

Date: Undated: [c. 1925-26].

Size: 2100mm x 590mm.

Commemoration: John Cochrane, 1819-1884 [*information from the window inscription*].

Donor: Unknown.

Documentation: A letter of 22 July 1925, from an unrecorded author, was read to the church managers on 3 Feb. 1926. Permission was sought to place a window in memory of 'Mr and Mrs John Cochrane and four members of family now deceased' [MMB, p.289]. **Note:** The memorials to other members of this family may be C276 and C278 instead.

C283. West end, 1 light.

Christ, the Way, the Truth and the Life.

Studio: Unsigned: [Unknown].

Date: Undated: [c. 1925].

Size: 2100mm x 580mm.

Commemoration: James and Jeanie Bruce, pioneers in 1874 *[information from the window inscription]*.

Donor: Annie Bruce, their daughter *[information from the window inscription]*.

Documentation: On 26 May 1924 it was reported that Mr Bruce was ordering a window [MMB, p.233]. According to the MMB of 3 Feb. 1926 the window was ready to be installed [p.289].

C284. West end, 1 light.

The Risen Christ's Eighth Appearance (To the Apostles on the Shore of Lake Tiberias).

Studio: [Miller Studios, Dunedin] *[signed: MS / LTD DUNEDIN base right, 'MS / LTD' scratched out of paint within a grey diamond.]* **Designer:** Kenneth Bunton. **Executant:** Roy Miller.

Date: Undated: [1971].

Size: 2100mm x 600mm.

Commemoration: Margaret Wylie *[information from the window inscription]*.

Donor: Thomas Wylie, her widower *[information from the window inscription]*. He was a physician and lived from 1889 to 1980 *[information from a plaque inscription]*.

Documentation: Dr Thomas Wylie placed an order for the window on 11 Oct. 1970 with Roy Miller [MSC]. Miller informed Wylie on 26 Nov. 1970 that the sketch had been forwarded to him and the window would cost \$575 [MSC]. Miller informed Wylie on 10 March 1971 that a strike had delayed the cartoon from arriving [MSC]. On 22 June 1971 Miller notified Wylie that the window was ready [MSC].

Preparatory material: The design, 290mm x 154mm, ink, pencil, tinted pencil on cartridge paper. Inscribed: WAIMATE PRESBYTERIAN CHURCH / EAGLE LODGE / MARLPIT HILL / EDENBRIDGE / KENT ENGLAND / Kenneth G Bunton / AMGP 70 / MILLER STUDIOS SCALE 1"-1'. Collection: MSA, DUHO.

The cartoon, ink on cartridge paper. Inscribed on the reverse in a later hand: K.G.B. 'MIRACULOUS DRAUGHT / OF FISHES / WAIMATE PRESB. Collection: MSA, DUHQ. **Note:** Because of its condition this cartoon could not be measured by the author.

C285. West end gable, circle.

The Burning Bush.

Studio: Unsigned: Unknown.

Date: Undated: [c. 1926].
Size: Approx. 1000mm x 1000mm.
Commemoration: Unknown.
Donor: Unknown.

Documentation: On 3 Feb. 1926 it was reported to the MMB 'that a member of the Church has given a window to be placed in the pulpit' (in the first church) [p.289].

WAIMATE. THE ROMAN CATHOLIC CHURCH OF ST PATRICK [OF IRELAND], Timaru Road [7 windows].

C286. Apse, 1 light.

The Appearance of St Mary BV (Our Lady of Fatima), to Lucy dos Santos, Francis and Jacinta Martos.

Studio: Unsigned: [Attributed to John Brock, Dunedin]. **Designer:** [Attributed to John Brock]. **Executant:** [Attributed to John Brock].

Date: Undated: [post 1950]

Note: The attribution to John Brock is made on stylistic grounds. This window is typical of Brock's work and can be compared with C117 of 1953. This window must date from after 1950 when Brock began using brighter-coloured glass. The design is after popular depictions of the visitation in 1917.

C287. Apse, 1 light.

St John the Evangelist.

Studio: SMITH & SMITH LTD CHCH [signed below the right pillar.] **Designer:** [Attributed to Frederick Mash]. **Executant:** [Attributed to Frederick Mash]. **Note:** See C292.

Date: Undated: [post 1912].

C288. Apse, 1 light.

St Mary BV in Majesty.

Studio: Unsigned: [Attributed to Smith & Smith Ltd, Christchurch]. **Designer:** [Attributed to Frederick Mash]. **Executant:** [Attributed to Frederick Mash]. **Note:** See C292.

Date: Undated: [post 1912].

C289. Apse, 1 light.

The Sacred Heart of Christ.

Studio: SMITH & SMITH LTD CHCH *[signed below the right pillar.]* **Designer:** [Attributed to Frederick Mash]. **Executant:** [Attributed to Frederick Mash]. **Note:** See C292.

Date: Undated: [post 1912].

C290. Apse, 1 light.

St Joseph.

Studio: Unsigned: [Attributed to Smith & Smith Ltd, Christchurch]. **Designer:** [Attributed to Frederick Mash]. **Executant:** [Attributed to Frederick Mash]. **Note:** See C292.

Date: Undated: [post 1912].

C291. Apse, 1 light.

Father Peter Chanel.

Studio: Unsigned: [Attributed to Smith & Smith Ltd, Christchurch]. **Designer:** [Attributed to Frederick Mash]. **Executant:** [Attributed to Frederick Mash].

Date: Undated: [pre. 1954].

Note: This window shows Peter Chanel as a Marist Priest and predates his canonisation in 1954.

C292. Apse, 1 light.

St Brigid of Ireland.

Studio: SMITH & SMITH LTD CHCH. F. MASH. *[Signed base right].*
Designer: Frederick Mash. **Executant:** Attributed to Frederick Mash.

Date: Undated [post 1912].

C286-C292:

Size: Approx. 2000mm x 730mm.

Commemoration: Unknown.

Donors: Unknown.

Note: Attributions to Frederick Mash and Smith & Smith are made on stylistic grounds. These windows are typical of Mash's work and can be compared with C292 which is signed. Mash began work in New Zealand in 1912.

WINDERMERE. THE ANGLICAN CHURCH OF ST JOHN THE EVANGELIST [1 window].

C293. East sanctuary, 3 lights.

The Good Shepherd (Charity), with Faith and Hope.

Studio: Unsigned: [Attributed to John Ashwin & Co., Sydney]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1903].

Size: 3300mm x 2090mm.

Commemoration: Edward G. Wright CE [civil engineer] [*information from the window inscription*]. He pioneered the construction of many roads, bridges and railways in Canterbury [MDCB W782]. He also owned part of the Anama run, was an MP, and died on 12 Aug. 1902 [*Scholefield II*, p.523].

Donor: Harriet M. Wright, his widow. **Note:** She was born in Tasmania and died on 12 Aug. 1928 [CHTM 290, R01.18, 1].

Documentation: A faculty was granted on 15 Dec. 1903 [BR II, p.178]. The installation and donor are recorded in *NZCN*, 34, no. 2 (Feb. 1904), p.14. *NZCN* reports the dedication by Bp Julius on Wednesday 13 Dec. 1905 [36, no. 1 (Jan. 1906), p.16].

Note: The attribution to John Ashwin & Co. is made on stylistic grounds. The window can be compared with the photograph reproduced in *Zimmer 1984*, p.112. Mrs Wright may have chosen an Australian firm because she was a Tasmanian.

WOODBURY. THE ANGLICAN CHURCH OF ST THOMAS [THE APOSTLE] [6 windows including A82-A84].

C294. North chancel, 1 light.

The Adoration of the Christ-Child by the Shepherds.

Studio: HEATON BUTLER & BAYNE LONDON [*signed base right*]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [post 1928 ?].

Size: 1790mm x 540mm.

Commemoration: Ellen S. Tripp (1834-1916) [*information from the window inscription*]. She was the wife of Charles Tripp and wrote *My Early Days* (Christchurch, 1916). See C295.

Donor: Unknown.

Note: The chancel and tower were built in 1928 which suggests that the window postdates that.

C295. South nave, 1 light.

The Parable of the Good Samaritan.

Studio: Unsigned: [James Powell & Sons, London]. **Designer:** Unknown. **Executant:** Unknown.

Date: Undated: [1898].

Size: 1730mm x 530mm.

Commemoration: Charles G. Tripp, who died on 6 July 1897 [*information from the plaque inscription*]. He owned the Orari Gorge Station. See C294.

Donors: Old friends and men of the Orari Gorge Station [*information from the plaque inscription*].

Documentation: According to the JP&SW Window Glass Order Book this window was ordered by Archd. Harper in London. The country, church, subject, size and weight are recorded. The window cost £30 and was sent on 28 Dec. 1898 [AAD (1/14-1977) (June 1898 *[sic]*), p.28, order 7833].

A faculty was granted on 27 June 1899 [BR II, pp.139-40] and the faculty paper is deposited in the PR. NZCN reported the dedication on 6 July 1899 by Archd. Henry Harper, Charles Tripp's brother-in-law, and noted that the Tripp coat of arms is shown in the base [29, no. 8 (Aug. 1899), p.7].

C296. North nave, 1 light.

The Good Shepherd.

Studio: SMITH & SMITH LTD CHCH [*signed base right.*] **Designer:** [Attributed to Frederick Mash]. **Executant:** [Attributed to Frederick Mash].

Date: Undated: [c. 1926].

Size: 1730mm x 510mm.

Commemoration: George F. Brown (18 June 1855-18 Aug. 1894) [*information from the window inscription*].

Donors: M. Brown, his sister.

Documentation: The installation and donor are recorded in CN, 56, no. 8 (Feb. 1927), p.23.

Note: The attribution to Frederick Mash is made on stylistic grounds. This window is close in design to C72 which is signed. The design is after Shields's painting *The Good Shepherd* of unknown date (Manchester City Art Gallery).

WOODEND. THE ANGLICAN CHURCH OF ST BARNABAS [THE APOSTLE] [1 window].

C297. South nave, 2 lights, tracery.

The Light of the World / The Good Shepherd.

Studio: SMITH & SMITH LTD CHCH [*signed RL, base right.*] **Designer:** [Attributed to Frederick Mash]. **Executant:** [Attributed to Frederick Mash].

Date: Undated: [post 1924].

Size: 1120mm x 890mm.

Commemoration: Mathew H. Stokes, who died on 3 June 1924 [*information from the window inscription*]. He was a farmer and Rangiora County Councillor [MDCB S794].

Donor: Unknown. **Note:** Amy Stokes, his widow, died on 25 May 1943, aged 78 [CHT Woodend 214] and may have been the donor.

Note: The first church was demolished in 1929 and this church was opened in 1935. It is probable that this window was executed to coincide with the completion of the new building as the lights are of an unusual shape.

The design of the RL is based on the painting *The Light of the World*, 1851-53, by William Holman Hunt (Keble College Chapel, Oxford).

The attribution to Frederick Mash is made on stylistic grounds. This window can be compared with C58 which is signed. C13 shows a similar use of this design. See also C297 and C23.

**STAINED GLASS IN CANTERBURY, NEW ZEALAND,
1860 to 1988.**

**A thesis
submitted for the Degree
of
Doctor of Philosophy in Art History
at the
University of Canterbury
by
Fiona Ciaran**

**University of Canterbury
1992**

VOLUME III

~~THESIS~~

NK

5393

.A3

.C3

.C556s

1992

v.3

VOLUME III

APPENDIXES.

BIBLIOGRAPHY.

PLATES.

CONTENTS.

| | |
|--|-------------|
| APPENDIXES: | PAGE |
| 1. Biographies and studio histories | 1 |
| 2. Specimen rebuses and artists' marks | 32 |
| 3. Index to windows by designer, executant and studio | 34 |
| 4. Key to <i>Figure 1</i> | 39 |
| 4.1. <i>Figure 1</i> . Map of Canterbury localities with stained glass windows | 40 |
| 5. Location index | 41 |
| 6. Building index | 44 |
| 7. Commemoration index | 48 |
| 8. Subject index | 58 |
| 9. Statistical tables | 67 |
| 9.1. <i>Figure 2</i> . Graph of installation of stained glass from the 1860s to the 1980s | 69 |
| BIBLIOGRAPHY: | |
| 1. Primary, unpublished material | |
| 1.1. Church and denominational records | 70 |
| 1.2. Studio records | " |
| 1.3. Other archives | 73 |
| 1.4. Theses | " |
| 2. Secondary, published material | |
| 2.1. Books and articles | 74 |
| 2.2. Periodicals, directories, encyclopedias | 99 |
| 2.3. Newspapers | 101 |
| PLATES: | 102 |

APPENDIX 1. BIOGRAPHIES AND STUDIO HISTORIES.

Note: Entries in capitals denote studios and names in bold in the text have separate entries. See also Vol. III, Appendix 3, Index to windows by designer, executant and studio.

ABBOTT & Co., LANCASTER [England].

George R. Abbott (?-1975), joined St. John's Studio, Chapel Street, Lancaster, at age 17 (probably in the 1920s) and worked there for 47 years. Presumably at some point during this time the studio became 'Abbott & Co.'. His brother James E.H. Abbott was made a co-director in about 1933. By 1972 R.F. Ashmead FMGP, who had been working there since about 1961, was the sole designer. George Reay is the manager.

References: *BSMGP* 1939, p.5. *BSMGP* 1952, p.10. *BSMGP* 1961, p.7. *JBSMGP* 10, no. 1 (April 1933), iv; *ibid.* 15, no. 3 (1974-75), pp.61 & 71. *Stained Glass* (Spring 1983), p.14. *Thomas*, p.1. **Note:** The studio is still in existence but no reply has been received to correspondence from the author.

Portrait: Photographs of George Reay and the studio are reproduced in *Gulliver's World* (Winter 1991), pp.8 & 9.

Allen, Cyril. A. [New Zealand].

Cyril Allen was a Freemason in Christchurch early in the twentieth century. No other information has been discovered about him.

Reference: *New Zealand Craftsman* 54, no. 7 (1 Dec. 1948), p.147.

Armitage, E. Liddall, FMGP (?-1967) [England].

Armitage worked for Karl Parsons as an assistant glass painter from 1920 to 1924 and was a chief designer at James Powell & Sons in the 1950s and 1960s.

References: *Armitage*. *BSMGP* 1961, p.6.

ASHWIN, JOHN & Co. SYDNEY [Australia].

Frederick Ashwin (?-1909) arrived in Sydney in 1871 and began a stained glass studio in Pitt Street. The firm was presumably taken over by his brother? and was known as John Ashwin & Co by 1893. By 1939, John Radecki (?-1955), was working as the principal designer for the firm at 31 Dixon Street, Sydney. The studio is run today by M.J. Vandertoorn at 105 Glenhaven Road.

References: *Australasian Catholic Directory* (1939), xlv. Correspondence between Dana Geidraityte (Sydney), and Fiona Ciaran in 1982.

Bayne, Robert T. [see HEATON, BUTLER & BAYNE].

BÉGULE, LUCIEN, LYONS [France].

Lucien Bégule (1848-1935), was a pupil of the Lyonnaise artists J.B. Chatigny and Pierre Miciol from 1872-76. Bégule founded his own studio in 1880 at Montée du Chemin Neuf, Lyons and in 1881 he moved to 86 Montée de Choulins. Bégule ceased work in 1911.

References: *Bouchon et al*, p.69. *Brisac et al*. *Hardouin-Fugier*. *Thieme-Becker* I, pp.517-18.

BELL, JOSEPH, & SON, BRISTOL [England].

Joseph Bell established a glass painting studio in 1840 in Wilson Street, Bristol. He later moved to Trinity Street, Bristol. The studio was situated at 12 College Green, Bristol, from 1856 to 1933. **Arnold W. Robinson** took over the firm in 1923. The studio was relocated to 68 Park St, Bristol. Robinson was assisted by Ernest Board and Rachel de Montmorency in the 1920s. **Edward Woore** worked in partnership with Robinson from about 1939 until the early 1950s. **Basil Barber FMGP** ran the business in the later 1950s. By 1961 **Geoffrey Robinson AMGP**, Arnold's son, had assumed control and he still runs the studio.

References: *Anon*. 1955-56, p.74. *Anon*. 1961-62, p.525. *BSMGP* 1952, p.17. *Smith, M*. *WMG* 1979. Correspondence in 1984 and conversations in 1990 between Geoffrey Robinson (Bristol) and Fiona Ciaran.

Bernreiter, Anton (1835-92) [Germany].

Bernreiter was a historical and landscape painter who executed freelance designs for Mayer & Co. and Zettler & Co.

References: *Thieme-Becker* III, p.470. Correspondence between Dr Elgin van Treeck-Vaassen (Munich) and Fiona Ciaran in 1992.

Blair, William (see WILSON).

Borrette, Jon C. [New Zealand].

Borrette, a former heating engineer, came to New Zealand from Santa Cruz, California in the 1970s. He worked briefly in partnership with **Graham Stewart** in about 1977-78. The arrangement dissolved and they ran rival businesses from close premises (now demolished) in the 'Artists' Quarter' in Oxford Terrace, Christchurch, in the late 1970s and early 1980s.

Reference: *Press* (11 Jan. 1980), p.3.

Portrait: *Press* (11 Jan. 1980), p.3.

BRADLEY Bros, Ltd CHRISTCHURCH [New Zealand].

The Bradley family arrived in New Zealand from Yorkshire in Oct. 1883. **Alfred E. Bradley** (1872-1911) and **Edgar A. Bradley** (1874-1944) were in business as plumbers and leadlighters by 1901 at 291 Colombo Street. By 1910 the business was 'Bradley Bros A.E. & H.', who advertised themselves as stained glass artists as well, situated at 252 Colombo Street. Alfred's brother, **Harold Gladstone**

Bradley (1877-1949), was a stained glass artist. George F. Stacey worked for Bradley Bros from about 1906 to 1913 in the stained glass section.

Harold Bradley married Isobella Ella Sainsbury on 23 Dec. 1903 and they had three children, John, Eleanor and Doreen.

By 1916 the business was located at 782 Colombo Street with Harold in sole control. In 1921 the business was named Bradley Bros Ltd with Harold as the manager and at about this point he ceased to execute stained glass windows. From about 1921 to 1978 John Bradley, Harold Bradley's son, worked in the general glazing business. In 1928 the business was situated at 821 Colombo Street and from 1951 to 1961 windows were designed and painted by L.G. Taylor. The business closed in 1978.

References: Anon. 1907. *Stone's Canterbury* (1928), pp.566 & 1097. *New Zealand Methodist Times* 10, no. 1 (10 May 1919), p.10. *Wise's* (1901), pp.1021 & 1889. *Progress* 15, no. 6 (Feb. 1920), p.726. *Press* (26 Sept. 1979), p.21. Conversations in 1992 with Eleanor B. 'Trixie' Curtis and John Bradley (Harold Bradley's daughter and son in Christchurch) and Fiona Ciaran.

Portrait: A photograph of Harold Bradley and a photograph of what may be the three Bradley brothers outside their first premises are reproduced in the *Press* (26 Sept. 1979), p.21.

Bradley, Harold G. (see BRADLEY BROS)

BROCK, JOHN W. (1889-1973) [England / New Zealand].

John William Brock was born in Streatham, Surrey, in 1889. At age 15 Brock undertook an apprenticeship at James Powell & Sons and remained there until 1912. Brock worked in Melbourne, Australia, in 1913 and moved to Dunedin in 1914 where he worked for Smith & Smith Ltd which was located at 21 The Octagon. He taught at the Technical College in Dunedin in about 1917-18.

Walter Arthur Raffills (190-1964) founded his leadlighting firm, W.A. Raffills & Sons, in 1925 in Filuill Street, Dunedin. In about 1928 Charles Arnold joined the firm which became Arnold, Brock & Raffills and was located at 181 Moray Place West. Brock drew the designs and cartoons and painted the glass. Raffills and assistants cut, fired and leaded Brock's work.

From 1930 the firm was known as Arnold & Raffills at the same address. Brock worked alone from about 1930 to 1931 at 14 The Octagon as a stained glass artist. His son, Horace, was apprenticed to him from 1932 to 1935 but broke the contract. Horace Brock did paint some of the glass but his main work was waxing, mixing paint and firing. In 1947 Brock began working from Regent Chambers, in the Octagon.

W.A. Raffills & Sons was later located in Crawford Street and Brock maintained business contact with them and used their kiln and glazing services. He taught Murray Walter Raffills who had joined his father in about 1946 to paint stained glass from about 1947 to 1952 and he worked on a few windows to Brock's designs after 1956. A fire in the studio in about 1954 destroyed many cartoons held there. Towards the end of his life Brock worked from a studio at home at 43 Tainui Road.

Emily Brock, his wife, died in 1982. As well as Horace they had a daughter Rita (but called Elaine) Boucher who as a child posed for some of the figures in his windows. John Brock died in Dunedin on 3 May 1973.

References: *Evening Star* (4 May 1973), p.4. *Otago Daily Times* (1 May 1953), p.5. *Stone's Otago* (1915), p.721; *ibid.* (1928), p.760; *ibid.* (1930), p.797; *ibid.* (1947), p.510. Correspondence with the late Horace Brock in Tauranga and correspondence and conversations between Elaine Boucher in Dunedin and Fiona Ciaran in 1984. Conversations with Murray Raffills in Dunedin in Nov. 1991.

Portrait: A photograph of Brock is reproduced in the *Otago Daily Times* (1 May 1953), p.5.

BROOKS, ROBINSON & Co., MELBOURNE [Australia].

This studio was formed in the late 1860s at 39 Elizabeth Street by Henry Brooks and Edward Robinson. William Frater took over the studio in 1910.

Bunton, Kenneth, AMGP [England].

Kenneth Gordon Bunton resided at Marlpit Hill, Edenbridge, Kent, in the later 1960s and 1970s. By 1981 he was living at 36 Asher Grove, East Hill, Kemsing, Kent. In the 1960s Bunton sent his designs and cartoons by airmail to be executed by Roy Miller at Miller Studios in Dunedin for New Zealand churches.

References: *JBSMGP* 13, no. 3 (1961-62), p.461. *Stained Glass* (Spring 1981), p.14. **Note:** Bunton has not replied to letters from the author.

BURLISON & GRYLLS, LONDON.

John Burlison (1843-91) and Thomas John Grylls (1845-1913) trained at Clayton & Bell. Burlison's father, John Burlison Sr, was the principal assistant to George Gilbert Scott. The architects G.F. Bodley and Thomas Garner persuaded Burlison and Grylls to found a stained glass studio in 1868 at 23 Newman St, Westminster. Burlison & Grylls executed much stained glass for Scott and G.G. Scott Jr. On the death of his father, Thomas Henry (Harry) Grylls (1873-1953) took over the firm. The studio was located at 36 Great Ormond Street, Holborn, from 1907 onwards and closed in 1953.

References: *Harrison 1980*, p.76. *R., T.W.F. Skeat 1976*.

Portraits: Photographs of Burlison and T.J. Grylls are reproduced in *Skeat 1976*, p18.

Burne-Jones, Sir Edward (1833-98) [England].

Burne-Jones, one of the best-known Victorian painters, designed stained glass initially for James Powell & Sons and Lavers & Barraud then for Morris, Marshall Faulkner & Co. (later Morris & Co.).

Reference: *Sewter 1974-75*.

Bury, Maxwell (1825-1912) [England / New Zealand].

Bury was born in East Retford, Notts. and emigrated to New Zealand in about 1854. In 1863 he settled in Christchurch and worked as an architect both for himself and briefly in partnership with **B.W. Mountfort**.

Reference: Unpublished research by Ann Marchant, Christchurch, supplied to Fiona Ciaran in 1991.

Butterfield, William (1814-1900) [England].

William Butterfield, one of the leading Gothic Revival architects initially patronised the studios of Thomas Willement, **Michael O'Connor**, and **John Hardman & Co.** After a disagreement with John Hardman Powell at Hardman & Co. he patronised Alexander Gibbs exclusively after 1860.

References: *Harrison 1980*, pp.26-27. *Thompson*, pp.461-68 & 508.

CAKEBREAD, ROBEY & Co. Ltd, LONDON.

Very little information about this studio has been found. A set of Art Nouveau windows and one window, post 1892 have been documented in England. The studio's two windows in New Zealand were executed in the 1940s.

References: *Cowen 1985*, p.140. *Haward 1989*, p.152.

CAMM, THOMAS WILLIAM, OF SMETHWICK [England].

Thomas William Camm (1838-1912) and his brothers had worked at the stained glass studio of Chance Bros in Smethwick near Birmingham but established their own business in 1866. In the 1870s Camm started his own studio and his brothers set up another firm. Camm's children, Florence (1874-1960), Robert (1878-1950?) and Walter (1881-1967), worked in the family studio and took over on his death. Florence trained at the Birmingham School of Art in 1891-92. Around 1901 she studied stained glass under Henry Payne (1868-1940) in Birmingham who had been taught by **Christopher Whall**. Her brothers later studied at the Birmingham School of Art under Payne.

References: *Anon. 1960-61b*. *Ciaran 1986a*. *Harrison 1984*. *Legge*. *Lorimer*. *RAE I*, pp.260-64. *WMG 1985*, p.6.

Portrait: A photograph of Florence Camm is reproduced in *Anon. 1960-61b*, facing p.445.

CHAPEL STUDIO KINGS LANGLEY [England].

Chapel Studio is located in a former Baptist chapel built in 1851 in Bridge Road, Hunton Bridge, Kings Langley. The studio was founded in 1973 by **Alfred 'Alf' Fisher** and Peter Archer AMGP. Both had worked at **James Powell & Sons** for some time. Fisher is the chief designer and a master glass painter.

Peter Archer, born in London, was apprenticed to John Hall & Sons of London for five years. He studied at the Hornsey College of Art, London, and at the CSAC, London, under Francis Spear. He then returned to John Hall & Sons for seven years but in 1961 he joined Powell's.

Robert Holloway joined the studio in 1976 and is the master glazier. His father, Robert 'Bob' Holloway, who worked as a glazier at Powell's from 1923 to 1973 retired to Christchurch, New Zealand, in 1987.

References: *Shaw, P. 1985; 1989.* Correspondence from 1982 to 1991 and conversations in 1990 between Alf Fisher in London and Fiona Ciaran. Conversations in 1990 between Bob Holloway in Christchurch and Fiona Ciaran.

CLARKE, HARRY (1889-1931) [Dublin / London].

Harry Clarke initially worked in his father's stained glass studio and attended the Metropolitan School of Art, Dublin. He also studied at the South Kensington School of Design. Over 1927-28 he rented a studio with **Karl Parsons at Lowndes & Drury**. He was a master acid-etcher and draughtsman and influenced numerous other stained glass artists particularly Parsons and **Joseph Nuttgens**.

References: *Bowe 1977, et sqq.*

CLAYTON & BELL, LONDON.

John Richard Clayton (1827-1913) was born in London and attended the Royal Academy Schools most intent on sculpting. He became a talented illustrator and church decorator. While at Wells Cathedral in 1848-49 working for architect Anthony Salvin, Clayton met another architect, R.C. Carpenter (1812-55), who furthered his interest in stained glass.

Clayton became known to George Gilbert Scott, probably through Salvin and became an assistant to Scott. Clayton then met Alfred Bell (1832-95) who was one of Scott's pupils and the architect encouraged them to found a stained glass firm.

Clayton's earliest designs were executed by Thomas Ward, **Lavers & Barraud** and possibly **James Powell & Sons**. Clayton was also a friend of Rossetti and moved in established art circles. Queen Victoria sent Clayton to Italy to study mosaics and he collaborated with Scott in 1862-72 on the design of the Albert Memorial.

Alfred Bell's drawing came to the notice of his local vicar in Silton, Dorset, Revd Albin Martin (1813-88), who introduced him to Scott. Upon seeing his exceptional drawings Scott gave Bell a place in his studio when he left school in 1847. In Scott's studio he worked with fellow-pupils G.E. Street and G.F. Bodley. His earliest designs were executed by Powell's and Lavers & Barraud. Clayton may have met Bell at Lavers & Barraud as well.

Bell married Jane Burlison in 1855. Her father John, was G.G. Scott's main assistant. Her brother, John Jr, who trained later at Clayton & Bell set up **Burlison & Grylls** with Thomas Grylls.

Clayton and Bell became partners in 1855. From about 1858 to 1861 they worked with Heaton & Butler who supplied superior technical expertise at 24a Cardington St, Euston. Clayton & Bell then moved to 311 Regent Street, Mayfair, and stayed until 1911. They had other premises at 14 Buckingham Street (now Greenwell Street), Euston, as well. In 1911 they moved to 9 Clifford Street, Mayfair, which was destroyed in the Blitz.

In 1881 Alfred Bell's son, John Clement Bell (1860-1944) who had studied at the Slade entered the studio. He was joined in 1907 by his brother, Reginald (Rex) Otto Bell, FMGP (1884-1950) who later tried to set up an independent studio. M.C. Farrar-Bell carried on the studio in 1950.

Clayton and Bell ran an amicable partnership. Work from their studio was seldom signed but a few rebuses have been recorded in England. By the end of the 1860s they are said to have employed 300 people many of whom worked on murals and church decoration in general. By this stage neither man probably did more than supervise their sketches which would be cartooned by another and executed by a succession of people. Work from the studio met with great approval by High Victorian architects and Ecclesiologists and they did much work for architects G.E. Street, G.G. Scott, J.L. Pearson, A.W. Blomfield, and W. Slater. In 1883 the firm was granted the Royal Warrant which did not lapse until 1950.

Several stained glass artists who worked at Clayton & Bell achieved later fame in their own right including Robert T. Bayne, C.E. Kempe and Lewis F. Day (1845-1910).

References: *Anon.* 1932. *Anon.* 1951. *Clayton* 1955-56; 1957-58. *Galicki.* *Harrison* 1973; 1980, pp.29-32 & 76-77. *Larkworthy.* *Platts*, p.165. *Skeat* 1976.

Portraits: Photographs of Clayton and Bell are reproduced in *Anon.* 1932, facing p.142 and *Larkworthy*, p.24. A photograph of staff at Clayton & Bell is reproduced in *Binnall* 1980-81, p.27.

Coates [S?] [England].

Coates was a designer for James Powell & Sons in the 1920s and 1930s and is possibly the S. Coates AMGP who in 1933 lived in Blackpool.

Reference: *JBSMGP* 10, 1 (April 1933), v.

Cole, Frederick, FMGP [England / USA].

Frederick 'Fred' Cole worked for Morris & Co. (Westminster) from about 1930 to 1939 and then from 1946 to 1958. He worked from Wippell & Mowbray from 1958 to 1961 and at Lowndes & Drury in 1961-70. He then became the director of the Canterbury Cathedral stained glass restoration studios and until recently worked at the Rohlf Studio in New York.

References: *Anon.* 1984-85. *Armitage*, pp.181-82. *BSMGP* 1952, pp.60-63. *BSMGP* 1961, pp.25-27. Correspondence between Fred Cole and the author in 1991.

COX, SONS, BUCKLEY & Co., LONDON.

Thomas Cox began executing stained glass in about 1862. Michael J.C. Buckley joined the firm in about 1881. The firm by at least 1889 was known as Cox, Sons Buckley & Co. at 28-29 Southampton St, Strand. They had showrooms in New York and Youghal (Cork), Edinburgh and Bruges. Harrison states that the firm closed in the 1890s but BC114, dated 1904, confirms that it closed later.

References: *Crockford's* (1887) [unpaginated section]. *Harrison* 1980, p.89.

CURTIS, WARD & HUGHES, LONDON.

Thomas Figgis Curtis (1845-1924) took over Ward & Hughes in 1883 and was there until his death. The studio was at 67 Frith Street, Soho, and the cutting and glazing shop with the kiln were around the corner in Dean Street. Curtis's cousin, Ethel Kibblewhite ran the firm for a few years after his death.

Hugh Salmond who sold glass to numerous artists and studios at James Hetley & Co. at 35 Soho Square has cast doubt on Curtis's role as an artist implying that he was a manager only who gave the impression that he was an artist.

George Parlbay was apparently the principal designer at one point but no further information has been discovered about him not even the years in which he worked for the studio.

References: *Anon.* 1961-62, pp.520-21. *Binnall* 1979-80. *Harrison* 1980, p.83. *Salmond, H.* 1972-73.

Dearle, J. Henry [England] (see MORRIS & Co.).

DECRA ART Ltd [New Zealand].

Decra Art is located at 36 Battersea Street, Christchurch The business executes leadlights, stained glass, engraved and sandblasted glass as well as monumental headstones.

DUFÊTRE, G., GRIGNY [France].

George-Nicolas Dufêtre (1841-?) founded his first studio at 14 Quai de l'Archevêché, Lyons, in 1866. In 1871 he moved to Grigny, Rhône, where he worked with Jean-Baptiste Barreton (1818-85). In about 1885 Dufêtre returned to Lyons and set up a studio at 122 Rue St-Georges. In the 1880s and 1890s the studio executed many orders for Pacific countries probably because of the French Roman Catholic Church mission churches there. Dufêtre ceased work in 1897 and the studio was taken over by M. H. Nicod and M. Jubin in about 1900.

References: *Bouchon et al*, p.74. *Hardouin-Fugier*.

Edwards, Carl. FMGP (1914-85) [England].

Carl Edwards studied drawing at the Harrow School of Art and the CSAC. He started at James Powell & Sons in about 1930 and succeeded James Hogan as chief designer in 1949. He left in 1950 and set up a studio at the Apothecaries Hall, Blackfriars Lane, Holborn, in partnership with Hugh Powell who was a great-great, grandson of the founder of Powell's. Edwards worked there until about 1955 then ran a studio from 1973 at Lowndes & Drury until his death.

References: *Armitage*, pp.186-88. *BSMGP* 1952, pp.75-78. *BSMGP* 1961, pp.36-37. *JBSMGP* 13, no.3 (1961-62), p.479. *Marsh* 1961-62. *Stained Glass* (Spring 1984), p.11. *Whittet*. Conversation between Caroline Benyon (Carl Edwards's daughter in London), and Fiona Ciaran in 1990.

Ellis, Frederick V. ARCA (1892-1961) [England / New Zealand].

Frederick Vincent Ellis was born on 5 Feb. 1892 at Halifax, Yorkshire. Educated at Halifax Technical College School of Art from 1909 to 1914 he won a scholarship to the RCA in 1914 and was placed second in England for drawing. He chose instead to serve in World War I and was gassed in France.

Ellis returned to attend the RCA over 1918-21 and studied under Robert Anning Bell (1863-1933). On the strength of a set of stained glass cartoons he was awarded the Travelling Studentship for the Design School.

Ellis visited New Zealand in 1921 to improve his health and worked at the Dunedin Technical College until 1925. He occasionally designed windows but none of this early work was executed by him.

Ellis later taught life-drawing and design at the Wellington Technical College, School of Art and in Feb. 1931 he became the full-time art master. He taught drawing and painting from life and 'antique', design, stained glass, etching and anatomy. He was the head of the School of Art from 1939 to 1959 and served on the council of the New Zealand Academy of Fine Arts from 1940 to 1950.

In about 1949 Ellis began to supply coloured designs and cartoons for Roy Miller at **Miller Studios**. Ellis often worked at home on cartoons and his son states that stained glass was his father's favourite art form.

Frederick Ellis married Elizabeth A. Bunbury (1900-53) in Dunedin and they had two children Frederick Jr and Elizabeth [Holmes]. His studio in his latter years was at his home, 4 Nikau Grove, Lower Hutt. Due to ill-health Ellis was unable to complete his last commissions (two windows for St Jude's Anglican Church, Kilburnie, Wellington) and Frederick Ellis Jr did so under his father's direction. Ellis Sr died on 8 Nov. 1961 at Lower Hutt. One exhibition devoted to his work solely was held at the Settlers' Museum & Heaphy Gallery, Petone, in Oct. 1980.

Reference: Correspondence and conversations between Frederick Ellis Jr in Inglewood and Fiona Ciaran in 1984.

Entwistle, Roy, DipFA [New-Zealand].

Roy Entwistle served in World War II and later studied at Canterbury College School of Art, Christchurch, in 1946-49. He was taught principally by **James Johnstone** and awarded a diploma in design in 1950. Entwistle taught art at Geraldine High school for many years and retired in Geraldine.

Reference: Conversations and correspondence between Roy Entwistle in Geraldine and Fiona Ciaran in 1990 and 1991.

Erridge, Arthur F. FMGP [England].

Erridge worked at **James Powell & Sons** as a designer in the 1920s and 1930s. By 1961 he was working for **Wippell & Mowbray** and resided in Colchester, Essex.

References: AAD 1/124, AAD 1/125. *BSMGP 1961*, pp.38-40.

EVETTS, L.C. MA, ARCA [England].

He taught art at Newcastle University.

Reference: *Leaflet for the Dutton Memorial Window by Evetts erected in 1952, Bunbury Parish Church, Cheshire.*

Note: According to Newcastle University, L.C. Evetts is living at The Stead, Woolsington Bridge, Newcastle upon Tyne but has not replied to correspondence from Fiona Ciaran.

FARRAR-BELL, Michael C. FRSA, FMGP [England].

Michael Charles Farrar-Bell (1911-) studied at the Edinburgh College of Art until 1932 when he joined his father, Reginald Bell, at **Clayton & Bell**. In 1950 he was in charge of the studio and worked from Townsend Green, Haddenham, Aylesbury, Bucks.

References: *Armitage*, pp.173-74. *BSMGP 1952*, p.20. *BSMGP 1961*, pp.15-17. *Farrar-Bell. Skeat 1976*. Correspondence between Farrar-Bell and the author in 1991.

Feeny, Patrick A. FMGP [England].

Feeny joined **John Hardman & Co.** after John Tarleton Hardman had seen some of his drawings. He visited Christchurch, New Zealand, on 21 Nov. 1955 to discuss stained glass with intending clients as part of an Australasian tour. Feeny now runs the studio.

References: *Advertising brochure from Hardman's. Marsh 1958-59.*

Portrait: A profile drawing of Feeny is reproduced in *Marsh 1958-59*.

FERGUSON & URIE, MELBOURNE [Australia].

Ferguson & Urie, one of Australia's earliest stained glass firms, was situated at 22 Curzon Street, North Melbourne. James Ferguson and James Urie began as plumbers in the 1850s and by 1861 were leadlighters. John Lamb Lyon (1841?-1916) who had been a stained glass artist in Glasgow joined in 1861 but left in 1873 to form Lyon, Cottier & Co. in Sydney. Ferguson & Urie later relocated to 34 Curzon Street and in 1893 to 100 Franklin Street. The studio closed in 1899.

References: *Donovan 1986. Down. Sherry 1989.*

Fisher, Alfred FMGP [England].

Alfred 'Alf' Richard Fisher studied at Liverpool College of Art before working at **James Powell & Sons** from 1951 to 1972 becoming a principal designer. He is now a partner in the **Chapel Studio**.

FOURACRE & WATSON, PLYMOUTH [England].

John Thomas Fouracre (1844-1915) expanded his father's business of plumbing, glazing and decorating to include stained glass in about 1870.

Reference: *Harrison 1980*, p.88.

Fourmaintraux, Pierre, FMGP [France / England].

The Fourmaintraux family owned a ceramic factory in Northern France. In about 1958 Pierre Fourmaintraux set up the concreted (as distinct from leaded) glass section at **James Powell & Sons** and worked there until 1970. He died in about 1975.

References: *Armitage*, pp.190-91. *BSMGP 1961*, p.84. *Fisher*.

FRASER, R.H., DUNEDIN (1869-1947) [New Zealand].

Robert Henry Fraser was born in Dunedin on 10 Dec. 1869. He studied [art?] in London in 1891. By 1893 Fraser and William T. Millward were working from the Octagon as general decorators and sign writers. By 1895 Fraser was working from the Octagon alone and by 1900 in High Street. By 1902 he was working from 40 MacLaggen Street. By 1904 he worked from 21 Bath Street. In 1915 he was working from 209 Moray Place.

Fraser married Mary H. Corson in 1894 and had four children. Their first son, Roy Drummond Fraser, was born on 19 Jan. 1898. In Nov. 1910 he started working with his father until 1917-18 when Roy served in World War I. From 1923 to 1928 R.H. and R.D. Fraser worked from 22 King Street. Robert Fraser set up Frasers' Art Glass Co. at 162 Rattray Street in 1929. He worked from there until he had a stroke and O.G. Miller of **Miller Studios** bought the business in 1947. Robert Fraser died in Napier Hospital in 1947.

References: *Miller, C.H. Stone's Otago* (1893), p.629; *ibid.* (1895), p.548; *ibid.* (1900), p.613; *ibid.* (1902), p.736; *ibid.* (1915), p.487. Correspondence and conversations between Roy Fraser in Dunedin and the author in 1984 and 1985.

Portrait: A photograph of Robert Fraser is reproduced in *Miller, C.H.*, p.55.

Geddes, Wilhelmina (1887-1955) [Belfast / Dublin / London].

Wilhelmina Margaret Geddes studied at the Belfast School of Art and Metropolitan School of Art, Dublin where she showed prodigious talent in various media. In about 1912 she joined An Túr Gloine (The Tower of Glass), a co-operative glass studio in Dublin. She left there in 1922 and in 1926 she rented a studio at **Lowndes & Drury**. Geddes is represented by two windows in the Karori Crematorium Chapel, Wellington of 1914.

References: *Bowe 1981; 1987a; 1987b; 1988. Ciaran 1987b; 1989. Rackham 1929. WMG 1985.* Correspondence between Dr Nicola Gordon Bowe and Fiona Ciaran in 1983 and 1984. Conversations between Elizabeth Kerr (Geddes's niece in London), and Fiona Ciaran in 1990.

Portrait: A photograph of Geddes is reproduced in *Bowe 1988*, p.296.

GIBBS, A., LONDON.

Isaac A. Gibbs (1802-51) set up a stained glass studio probably in the 1840s. On his death his sons Charles A. Gibbs (1825-77) and Alexander Gibbs (1832-86) took over. However in 1855 the brothers set up rival firms.

Alexander Gibbs ran a studio at 38 Bedford Square, Bloomsbury, and from 1876 lived and perhaps worked from 21 Bloomsbury Street nearby. He executed the majority of designs for stained glass by **William Butterfield** with whom he had a long business association. As Butterfield had precise ideas as to how his windows should be executed Gibbs's design input was probably negligible. Keble College, Oxford, and All Saints' Margaret Street, London, have good collections of their work. The firm was still in existence in 1915 as Alexander Gibbs & Co.

References: *Harrison 1980*, p.77. *Skeat 1978*.

Gibson, Peter [England] (See York Glaziers' Trust).

HANLY & JOHNSON [New Zealand].

Hanly began stained glass work with **Jon Borrette** in 1980 then set up a studio with **Suzanne Johnson** in 1982. They later founded The Glass Works in the Arts Centre, Christchurch and moved to Auckland in 1988. They collaborate on commissions with **Philip Trusttum**.

References: *Ciaran 1985a; 1987a; 1988b*. Conversations in 1983 and 1987 with Ben Hanly, Suzanne Johnson and Fiona Ciaran in Christchurch.

Hanly, Ben [New Zealand] (see HANLY & JOHNSON).

HARDMAN, JOHN, & Co., BIRMINGHAM [England].

John Hardman Snr (1768?-1844) manufactured metal buttons in Birmingham. In 1837 his son John Hardman (1811-67) met **A.W.N. Pugin** who encouraged him to set up an ecclesiastical metalwork foundry at Paradise Street, Birmingham in 1838. John Hardman expanded his business to include stained glass in 1845. Hardman had no expertise in glass painting, therefore he formed an agreement with two sons of Robert Henderson (1795?-1848), a Birmingham glass painter, and a Mr Hinkley who had been Henderson's chief painter. In 1845 the studio was moved to Charles Street.

Pugin was the chief stained glass designer until he died in 1852. Francis Wilson Oliphant (1818-59) worked as another designer from 1848 to 1850. Pugin's nephew, John Hardman Powell (1827-95), whom he had trained, took over as head designer after the former's death. John Tarleton Hardman (1872-1959) carried on the business with Dunstan J. Powell (1861-1932), a grandson of Pugin. Donald B. Taunton FMGP and Patrick Feeny, John T. Hardman's pupil, had become the studio heads by 1952. The firm is now run by Feeny and is known as the John Hardman Studios.

By 1911 the studio was located at 43 Newhall Hill. The business had showrooms in London at 25 Cockspur St, Charing Cross, in 1887, 24 Haymarket, by 1911 and 1 Albemarle St, Piccadilly, by 1939. On 13 Feb. 1970 the studios at Newhall Hill caught fire and a small portion of material was lost. The business was soon moved to Lightwoods House, Hagley Road West, Warley, Worcs. (near Birmingham).

References: *Anon 1960-61a. Australasian Catholic Directory* (1939), xxxviii. *Belcher 1987. BSMGP 1939*, pp.32-39. *BSMGP 1952*, pp.48-51. *BSMGP 1961*, pp.55-61. *Catholic Directory* (1911), facing p.261. *Feeny 1959-60; 1967; 1970-71. Harrison 1980*, p.78. *Powell, J.H. Wedgwood 1977*, p.121.

Portrait: A pencil drawing of John Tarleton Hardman is reproduced in *Feeny 1959-60*, facing p.365.

HEATON, BUTLER & BAYNE, LONDON.

Clement Heaton (1824-82), born in Bradford-on-Avon, was the son of a Wesleyan minister. He had been a stained glass artist in the studio of William Holland of Warwick. In 1852 Heaton founded his own studio at 94 Albany Street, Regent's Park.

Heaton and James Butler (1830-1913), a glazier from Warwick, formed a partnership in 1855 at 236 Marylebone Road, Marylebone. They shared premises with **Clayton & Bell**, who were the main designers, in about 1858 to 1861 at 24a Cardington St, Euston. Robert Turnill Bayne (1837-1915) was working there as an assistant and was probably taught design by Clayton.

In 1862 Heaton & Butler were joined in partnership by Bayne who became the chief designer. He was born near Warwick and may have known his partners there. In 1864 they moved to a studio designed for them by A.W. Blomfield in Covent Garden. By 1906 they were situated at 14 Garrick St, Strand.

The firm appears not to have employed many free-lance designers in the 1850s and 1860s but later executed designs by Henry Holiday (1833-1927) from 1864 to 1878. They exhibited in the International Exhibition of 1862 and at the South Kensington Museum in 1864. They established a showroom in New York and had agents in the United States from 1886.

Heaton's son, Clement John (1861-1940) took over from his father in 1882 but left in 1885. Clement James Butler (1858-1929), Butler's son worked for the firm. Bayne's son Richard Cato Bayne FMGP (1870-1940) also took part. Richard's son, Basil Richard Bayne (1897-1953), took over the business. The studio closed in about 1953.

References: *Crockford's* (1906) (unpaginated section). *Galicki. Harrison 1973; 1980*, pp.32-33 & 78-79. *JBSMGP* 15, no. 3 (1974-75), p.54. *Skeat 1979*.

Portraits: Photographs of Robert T. Bayne and Richard C. Bayne are reproduced in *Skeat 1979*, p.244 and p.245. A photograph of Heaton, Butler & Bayne's premises in Garrick Street is reproduced on the cover of *Heaton [post 1912]*.

Hendrie, Herbert, ARCA (1887-1946) [England / Scotland].

Hendrie was born in Manchester and studied at the RCA before World War I. After the war he studied at the Slade in London and became a landscape painter and stained glass artist. He was Head of the School of Design at Edinburgh College of Art from 1923 and took over from Douglas Strachan. Joseph Nuttgens executed much of his work. It is probable that some of Hendrie's designs were executed by William Wilson.

References: *Mackay. Nuttgens*, p.62. *Waters*, p.158.

Hogan, James (1883-1948) [England].

Hogan was the chief designer at James Powell & Sons in the 1930s.

References: *Anon. 1936. BSMGP 1939*, pp.67-71. *Hogan. Rhodes. Stained Glass* (Spring 1984), p.11.

Hope, Esther (1885-1975) [New Zealand].

Esther Studholme Hope (*née* Barker) studied painting with New Zealand artist Margaret Stoddart. She attended the Chelsea Polytechnic and the Slade in London from 1911 to 1919. She returned to New Zealand, married Norman Hope, and resided in the Mackenzie Country, South Canterbury.

Reference: Biographical information deposited in the Robert MacDougall Art Gallery, Christchurch.

Hunt, William Holman (1827-1910) [England].

Hunt met Millais and Rossetti at the RA Schools in 1844 and founded the Pre-Raphaelite Brotherhood with them in 1848. His painting of *The Light of the World* has often been replicated in stained glass.

Hutchins, Paul DipFa [Wales / New Zealand].

Hutchins was born on 11 April 1955 in Llanharry, Wales. He studied at Norwich School of Art from 1972 to 1973 and at the Swansea School of Art in 1973 to 1976 when he graduated with a diploma in Architectural Glass. In 1976 he assisted Ludwig Schaffrath in Aachen, Germany and then worked at Miller Studios from 1977 to 1987. Hutchins emigrated to Australia in 1988.

Reference: Conversations and correspondence between Paul Hutchins in Dunedin and Fiona Ciaran from 1982 to 1987.

Hutchinson, G.P. [England].

Gerald Pemberton Hutchinson was the manager of the stained glass studios at James Powell & Sons early in the twentieth century and a founder member of the BSMGP.

References: *JBSMGP* 1, no. 1 (1924), ii; *ibid.* (1959-60), p.324.

Jarosewitsch, Rena DipG.A. [Germany / New Zealand].

Jarosewitsch was born in Munich in 1962. She trained from 1978-81 in glass art at the technical college in Reinbach, Germany. She arrived in New Zealand in 1983 and worked briefly for Graham Stewart. In 1984 Jarosewitsch set up the Arts Centre Glass Studio, Christchurch.

Reference: Conversations between Rena Jarosewitsch and Fiona Ciaran in 1983 and 1984 in Christchurch.

Portrait: *Press* (19 Sept. 1984), p.18.

Jefferies, Paul AMGP [England] (see CHAPEL).

Johnson, Suzanne DipFA (see HANLY & JOHNSON).

Johnstone, James (1893-1977) DipFA [Scotland / New Zealand]

James Alexander Johnstone was born in Edinburgh and attended Edinburgh College of Art where he studied stained glass under Douglas Strachan as part of his course. While there Johnstone designed an heraldic window for McGill University, Montreal, Canada. He served in World War I and completed his studies on his return. He probably met William Wilson at the Edinburgh College of Art. From 1925 to 1958 Johnstone taught applied art and design at Canterbury College School of Art.

Reference: Conversation between Nerita Johnstone (James Johnstone's daughter in Christchurch) and Fiona Ciaran in 1986.

KAYLL & Co., LEEDS [England].

The Kayll & Co. studio was located at 70 Albion Street, Leeds. Benjamin Robinson Batty was the main designer. A Mr Hill and Edwin Reed worked for the owner John James Kayll. Batty left, possibly before World War I, to work for Charles Steel of Leeds. The firm later became Kayll & Reed, the latter name presumably referring to Edwin Reed.

References: *Catholic Directory* (1911), p.257. *JBSMGP* 10, no. 1 (April 1933), v. *Hill*.

Portraits: A photograph of Messrs Hill, Reed and Kayll is reproduced in *Kayll & Co.* This is also reproduced in *Hill*, p.18.

KEMPE, C.E., & Co., LONDON.

Charles Eamer Kempe (1834-1907) trained at Clayton & Bell in the 1860s. He was financially secure and socially well-connected enjoying friendships with many leading architects and clergy of the time.

In 1866 Kempe began his stained glass and church-furnishing studio at 47 Beaumont St, Marylebone. In 1868, 2 Millbrook Place, Camden was leased as a workshop. In 1888 the studio was relocated to 28 Nottingham Place, Marylebone. His most prominent designer was John Lisle. After Kempe's death his nephew Walter Ernest Tower (1873-1955) ran the studio until 1934 as C.E. Kempe & Co., Ltd. Tower was not a designer or executant.

References: *Broad. Stavridi* 1979; 1988; 1985. *Strickland*. Correspondence between Margaret Stavridi (John Lisle's daughter in London) and Fiona Ciaran in 1984 and 1985 and conversations in 1990.

Portraits: Photographs of Kempe and his stained glass workshop are reproduced in *Stavridi* 1988, pp.12 & 126-27.

LAVERS & BARRAUD / LAVERS, BARRAUD & WESTLAKE / LAVERS & WESTLAKE, LONDON.

Nathaniel Wood Lavers (1828-1911) established a studio in 1855 at 30 Southampton St, Strand. He was a craftsman and manager so employed Alfred Bell as the main designer until Bell co-founded Clayton & Bell in 1857. Henry Stacey Marks (1829-98) designed a large number of windows for Lavers until 1858 when the latter was joined by Francis Philip Barraud (1824-1900). Lavers and Barraud had worked for James Powell & Sons since 1849 and Barraud, who came from a notably artistic family, had designed a considerable body of work for them. He designed one window for Powell's which was shown in the Great Exhibition of 1851.

In 1859 Lavers & Barraud moved to a studio at 22 Endell St, Covent Garden, purpose-designed by Robert J. Withers. This building still stands. Barraud designed many of the small, figure medallions from 1858 to 1869. Lavers & Barraud windows were favoured by the High Victorian architects and the *Ecclesiologist*.

In 1860 Nathaniel Hubert John Westlake (1823-1921) joined as the permanent designer on the recommendation of architect William Burges. Westlake had been trained at Somerset House under William Dyce. He had painted furniture for Burges and was also known to architect J.F. Bently for whom he had designed stained glass in 1863-83.

From 1860 the studio employed free-lance artists as well including **Burne-Jones** (who executed one design only), Lewis F. Day (1845-1910) Michael Halliday (1822-69), James Milner Allen (from 1861-67) and Henry Holiday. In 1868 Westlake was made a partner and designed most of the firm's windows. He became the head of the firm in 1880 and in 1884 published his four-volume history of stained glass.

During World War I Westlake closed the business in Endell Street and in 1917 moved the firm to his home at 20 Clifton Gardens, Maida Vale. The firm closed in 1921 upon Westlake's death.

References: *Barraud*. *Harrison* 1973a; 1973b; 1980, pp.33-34 & 80. *Hôpital*, pp.522-54. *Platts*, pp.34-35. *Westlake*, N.H.J.

Portraits: A photograph of F.P. Barraud is reproduced in *Barraud*, plate XVIIa. A photograph of N.H.J. Westlake is reproduced in *Westlake*, M., facing p.59. An engraving of Lavers & Barraud's premises at 22 Endell Street is reproduced in the *Builder* 17 (1859), p.361.

Lisle, John, FMGP (1870-1927) [England].

Lisle studied at the Lambeth School of Art, London. At C.E. Kempe & Co. Lisle drew cartoons from Kempe's sketches and became the latter's most trusted employee. When Kempe died in 1907 the firm became a limited company with Lisle as a director, designer and draughtsman. He was a founder of the BSMGP in 1921.

References: *Stavridi* 1979-80; 1988. Correspondence between Margaret Stavridi (Lisle's daughter in London) and Fiona Ciaran in 1984 and 1985 and conversations in 1990.

Portrait: A photograph of Lisle is reproduced in *Stavridi* 1979-80, p.55.

LORIN, CHARTRES [France].

The studio was founded in 1864 by Nicolas Lorin (1815-82) at 5 Rue de la Tannerie, Chartres, Eure-et-Loir. He had another studio in Paris at 89 Rue de Vaugirard from 1867-82. The studio was run by Nicolas's [widow?] from 1882-89. Charles Lorin (1874-1940), the son of the founder, ran the studio from 1904 to 1940. Charles's son François (?-1972) took over and the studio is now owned by G. Hermet and J. Juteau as Ateliers Lorin, 46 Rue de la Tannerie, Chartres.

The Lorin family has maintained the collection of stained glass in Chartres Cathedral for successive generations. Nicolas Lorin is depicted in a window from his studio in St Patrick's Roman Catholic Cathedral in New York. It shows the founders of the building and was installed in about 1878-79 with other windows by Lorin.

References: *Bouchon et al*, p.82. *Cook*. *Thieme-Becker* XXIII, p.396. Note: Letters to Hermet and Juteau from Fiona Ciaran have not been replied to.

Lowndes, Mary (1857-1929) [England].

Mary Lowndes was a daughter of Revd Richard Lowndes, canon of Salisbury Cathedral. She was one of the first women in the nineteenth century to be a stained glass artist. From 1883 Lowndes studied at the Slade School, London. She later learned cartooning from Henry Holiday. In the 1890s Lowndes taught herself

glass-painting and designing. She had a studio at Britten & Gilson's, Southwark Street, London and there was able to use the slab glass developed by the studio for the architect E.S. Prior. Lowndes probably first met **Christopher Whall** at Britten & Gilson's.

Lowndes later occasionally collaborated with other designers such as Isobel Gloag (1865-1917), the illustrator. She had been a suffragette and throughout her life was a champion of women's rights. In 1897 she co-founded **Lowndes & Drury**.

References: *Beckett*, pp.106-7. *Ciaran 1986a*. *Lowndes*. *Miller, F. 1896*. *Tichner*. *WMG 1985*.

LOWNDES & DRURY ('THE GLASS HOUSE') LONDON.

Mary Lowndes met **Alfred J. Drury** (?-1940), who was the head glazier at Britten & Gilson's in the early 1890s and in 1897 the two set up **Lowndes & Drury**, a co-operative studio, at 35 Park Walk, Chelsea. **Christopher Whall** was undoubtedly a promoter of this firm and was its major client up till 1907. Drury taught the technical side of stained glass, with Whall, at the RCA and the CSAC.

This proved very successful and in 1906 the firm moved to 'The Glass House' in Lettice Street, Fulham which still stands. Artists who worked or rented studios there included **Harry Clarke**, **Wilhelmina Geddes**, **Joseph Nuttgens**, **Karl Parsons** and **Caroline Townshend**.

Drury's son, **Victor** (1899-1988) took over the running of the firm in the early 1930s. The business was rented by **Carl Edwards** from 1973 to 1985 after which date it was run by his daughter and stained glass artist **Caroline Benyon**.

References: *Anon. 1968-69*. *JBSMGP* 8, no. 2 (April 1940), pp.82-83; *ibid.* 19 no. 1 (1989-90), pp.84-86.. *Salmond, H. 1972-73*. *WMG 1979; 1985*. Conversations in 1990 between **Caroline Benyon** and **Fiona Ciaran**.

Note: A photograph of the exterior of **Lowndes & Drury** is reproduced in *Harrison 1980*, plate 79. **Alf Drury** is shown in a group photograph reproduced in *Harrison 1980*, plate 78.

Mash, Frederick (1867-1955) [England / New Zealand].

Frederick Samuel Mash was born in London in 1867 and took diplomas in art although where is not known. He later joined an unidentified 'well-known London firm'. From 1912 until 1947 he worked for **Smith & Smith** in Christchurch and died on 8 July 1955. He and his wife, **Ethel May Mash**, appear to have had no children and she predeceased him.

References: *Press* (17 Dec. 1917), p.8; *ibid.* (3 Dec. 1947), p.6; *ibid.* (9 July 1955), pp.1 & 12; *ibid.* (16 July 1955), p.2. Conversations between **Revd Lester Allison** of Christchurch, who visited Mash in his studio in the 1940s, and **Fiona Ciaran** in 1982.

MATHIESON & GIBSON, MELBOURNE [Australia].

The studio was located at 32-34 Flinders Street, Melbourne. A partner from **Mathieson & Gibson** on holiday in the 1920s in London visited the Royal Academy. He saw designs exhibited by **Robert Lane Baldwin** who was the last, articled apprentice to **Clayton & Bell**. **Baldwin** executed three or four designs and

cartoons every month for the firm, apparently by post. He was offered a partnership but did not accept it. The firm closed soon after World War II.

References: *Australasian Catholic Directory* (1939), xlix. *Stained Glass* (Spring 1985), pp.6-10.

MAYER & Co., LONDON & MUNICH (see also ZETTLER).

Franz Mayer & Co. opened in about 1865 in Munich and a branch was established at 70 Grosvenor Street, Mayfair, London, in the 1870s. By 1906 the London part of the business was situated at 5 Holles Street, Mayfair with another branch or showroom in New York.

William F. Dixon (1848-1928) left Clayton & Bell, where he had trained, in 1894 to work as a designer for Mayer in Munich. In 1957 Mayer and Co. was advertised as the 'Pontifical Institute of Christian Art'. The studio continues as 'Franz Mayer & Co. Inc Stained Glass, Mosaic' and is situated at Seidlstrasse 25, Munich.

References: *Crockford's* (1906), p.25. *Haward* 1989, p.169.

Miller, Roy (see MILLER STUDIOS).

MILLER STUDIOS, DUNEDIN [New Zealand].

In 1947 Oswald George Miller, who was a sign-writer, bought Fraser's Art Glass Co. including kiln, designs and cartoons at 162a Rattray Street, Dunedin. It became O.G. Miller and Sons. Miller had worked previously from 162 Rattray Street and his son Roy Winston Miller used to borrow items from Robert Fraser next door.

In 1948 Roy Miller started to use F.V. Ellis as a designer and this arrangement continued until 1961. The business was moved to 57 Leith Street in about 1953. Roy's son Winston Miller worked with him briefly before moving into the management and commercial design aspect of the business.

Miller executed designs by Kenneth Bunton from about 1959 until 1969. Miller collaborated with Beverley Shore-Bennett in 1970 and their working partnership continued until Miller's retirement in 1980. Roy Miller was made a Fellow of the BSMGP in 1978 and died on 31 Aug. 1981 in Dunedin. Shore-Bennett continued to work with Paul Hutchins who carried on the stained glass studio until 1987.

References: *Miller Studios. Stained Glass* (Spring 1982), p.16. *Stone's Otago* (1946), pp.721 & 952; *ibid.* (1948), p.1096. Correspondence and conversations in 1982 between Roy Miller and Fiona Ciaran, and with Paul Hutchins from 1982 to 1987. Correspondence in 1983 between Beverley Shore Bennett and Fiona Ciaran.

Portrait: A photograph of Roy Miller is reproduced in the *Otago Daily Times* (3 Sept. 1981), p.14.

Montgomery, William (1850-1927) [England / Germany / Australia].

Montgomery had studied at the School of Art at Newcastle upon Tyne and at the South Kensington Art School, London, before joining Clayton & Bell. From about 1880 he worked in Munich (possibly at Mayer & Co.) before migrating to Melbourne in 1887. He opened a studio at 164 Flinders Street, Melbourne.

Montgomery entered into a partnership with Herbert Grimbley of Adelaide in about 1892 and they ran a studio until June 1910.

References: *Donovan 1986*.

MOORE, A.L., LONDON.

Arthur Louis Moore was born in 1849 in Brixton, London. He chose to be apprenticed to stained glass artist J.T. Lyons at 40 Fitzroy Square, Euston. While there he met William Morris, Burne-Jones and William de Morgan who did some cartooning for Lyons.

In 1871 Lyons retired and at this point Moore probably set up a studio at 89 Southampton Row, Bloomsbury. Moore had married Augusta Woods after whom he named his studio, 'St Augustine House'. Moore later moved to 4 Upper Bedford Place in Russell Square, Bloomsbury retaining the studio's name. He executed other 'church furnishings' as well. Moore's son Charles Eustace Moore FMGP became an assistant in about 1918 and took over the studio on his father's death in 1939. The studio was destroyed in the Blitz.

References: *Crockford's* (1906) (unpaginated section). Correspondence between Lawrence W. Moore (grandson of A.L. Moore), Whitianga, and Fiona Ciaran in 1984. Correspondence between Commander O.R. Moore (grandson of A.L. Moore), Gillingham, Dorset, and Fiona Ciaran in 1984 and 1987.

Moore, C. Rupert, ARCA, FMGP (1904-82) [England].

Moore, born on 2 Aug. 1904, was educated at the Doncaster School of Art, entered Sheffield College of Art in 1922 and attended the RCA in 1925-29 where he studied stained glass under Martin Travers. In late 1950 he joined James Powell & Sons. By 1961 he was one of the principal designers. Moore died on 21 July 1982.

References: *Anon. 1983-84. Armitage*, pp.198-99. *BSMGP 1961*, pp.79-83.

MORRIS & Co. [Merton Abbey, Surrey, England].

William Morris (1834-96) established Morris, Marshall, Faulkner & Co. in 1861 as 'Fine Art Workmen'. This firm operated from 8 Red Lion Square, Bloomsbury, London. George Campfield, from Heaton & Butler, was the main glass painter and foreman until 1898. The business began to prosper after its exhibit in the Medieval Court of the 1862 International Exhibition at South Kensington. Stained glass became a major part of the studio's output. The designs were executed mainly by Morris, Burne-Jones, Rossetti, Philip Webb and Ford Madox Brown.

The firm moved to 26 Queen Square, Bloomsbury, in 1865. The business was renamed Morris and Company in 1875 with Burne-Jones as the main figure designer. The showrooms and offices were relocated to 449 Oxford Street in 1877 and in 1890 the workshops were re-established at Merton Abbey, Surrey.

After 1898 John H. Dearle (?-1932), who had begun as an apprentice, took over the stained glass department. The firm closed in 1940 and the stained glass department was sold to his son, Duncan Dearle (?-1954). He executed some windows based on the studio's designs after World War II.

References: *Day. Harrison 1973. Morris & Co. O'Connor. Sewter 1974-75*. Correspondence and conversations between Don Green (compiler of a revised

Morris & Co. stained glass catalogue in Cheltenham, Glos.) and Fiona Ciaran from 1983 to 1990.

MORRIS & Co. (WESTMINSTER), LONDON (see also COLE).

R. Morris & Sons Ltd was established in 1855 at 239 Kennington Rd, Vauxhall. One of R. Morris's sons, William Thomas Morris FMGP (1874-1944), founded Morris & Co. in about 1904 at Ruskin House (which became Morris House in about 1906-8), at 60-66 Rochester Row, Westminster. The business expanded to include other 'church furnishings'. His son, Roland Morris, took over in 1938 and the stained glass side of the business ceased in 1958. Frederick Cole who worked for this studio asserts that the records up to 1941 were destroyed in World War I and that the records up to 1958 were later destroyed as well.

References: *BSMGP* 1939, p.5. *BSMGP* 1952, pp.60-63. *BSMGP* 1961, pp.25-27. *Crockford's* (1906) [unpaginated section]. *JBSMGP* 9, no. 3 (1945), p.98. Correspondence in 1991 between Frederick Cole and the author.

Mountfort, B.W. (1824-98) [England / New Zealand].

Benjamin Woolfield Mountfort was born in England on 13 March 1825. He was articled from 1844 to 1848 probably to R.C. Carpenter. Mountfort arrived in Christchurch, New Zealand, in 1850 and settled to become New Zealand's pre-eminent ecclesiastical architect. He returned to England in 1883 for one year and died on 15 March 1898 in Christchurch.

References: *DNZB*, pp.301-2.

Portrait: A photograph of Mountfort is reproduced in *Gardner* 1971, plate 55.

Munro, Margaret [New Zealand].

Munro was born on 28 Oct. 1914 in Christchurch. She worked as a draughtswoman for architect Cecil Wood in Christchurch from 1931 to 1945. In 1945 she formed an architectural partnership with Robert Munro and married him in 1948. He died in 1959 and in 1960 she qualified as an architect. She retired in 1963.

Reference: Conversations in Oct. 1991 between Margaret Munro in Christchurch and the author.

NICHOLLS & CLARKE, LONDON.

Note: No information about this studio has been found.

NUTTGENS, JOSEPH FMGP (1892-1982) [England].

Joseph Edward Nuttgens was born in Aachen, Germany, and moved to England when he was three. He attended evening classes at Harrow School of Art and worked as an assistant to Arthur A. Orr, in London from about 1909 to 1913. Nuttgens attended the CSAC where he met Christopher Whall. Nuttgens met Karl Parsons at Lowndes & Drury in about 1913 and became his assistant. He also met Martin Travers and worked for him before and after World War I.

In 1914 Nuttgens was interned in a camp in Scotland because he had been born in Germany. Nuttgens had painted work for Robert Anning Bell and when the latter was head of design at the RCA he asked Nuttgens to run the stained glass section in 1918. However Nuttgens was forced to resign when it became known that he was of German birth and his place was taken by Travers who worked there for 20 years.

Nuttgens appears to have stayed at Lowndes & Drury until about 1923 and executed much work for Herbert Hendrie who visited the studio. Nuttgens moved to Buckinghamshire to run his own studios in a series of locations: Cobblers Hill, Whiteleaf, Princes Risborough from about 1929 to 1932, North Dean then at Piggotts Hill where he built the house and workshop called 'Glasyers'. This house is occupied now by Daphne Nuttgens, his widow, members of their family and the studio is occupied by one of their sons, Joe.

References: *Armitage*, pp.199-200. *Nuttgens*. *RAE* III, p.240. *Stained Glass* Thomas, pp.83-87. (Spring 1983), pp.7-9. *WMG* 1979. Correspondence between Joseph Nuttgens and Fiona Ciaran in 1981 and conversations with Daphne and Joe Nuttgens and Fiona Ciaran in 1990.

Portrait: A photograph of Nuttgens is reproduced in *Nuttgens*, p.58.

O'CONNOR, M. & A. LONDON.

Michael O'Connor (1801-67) painted heraldic panels in Dublin before moving to London in 1823 where he studied with Thomas Willement. He returned to Dublin to work in his own studio. In 1842 he moved to Bristol and in 1845 he set up a studio in London. Arthur O'Connor (1826-73), his son became a partner in about 1851 and William O'Connor, another son, joined in the 1860s. In about 1873 the latter took William Taylor into partnership and the studio became known as Taylor & O'Connor. It lasted until early in the twentieth century.

References: *Harrison* 1980, pp.81-82. *Wynne*.

Parlby, George [England].

George Parlby designed much work for Curtis, Ward & Hughes and James Powell & Sons and probably for Cox, Sons, Buckley & Co. He later worked at Lowndes & Drury.

References: *Anon.* 1959-60, p.324. *Anon.* 1968-69, p.195. *Salmond, H.* 1972-73, pp.71-72.

Parsons, Karl (1884-1934) [England].

Parsons was born in London and although christened Charles Bergemann Parsons he was always called Karl. In 1899 he became an apprentice to Christopher Whall, working at his studio in Ravenscourt Road, Hammersmith, and at Lowndes & Drury. He also attended Whall's classes at the CSAC.

In 1904 he began assisting Whall at the CSAC then took over as the head teacher of stained glass. Around 1906 Parsons succeeded Whall as the principal teacher of stained glass at the RCA. In 1908 Parsons set up a studio at Lowndes & Drury. In 1909 he moved to Northwood, Middlesex and worked briefly with stained glass artist Louis Davis. Parsons met Harry Clarke in 1913 and the two men influenced each other's work considerably.

From 1916 to 1918 Parsons was in the army but he returned to Lowndes & Drury in 1918 and taught again at the CSAC. In 1920 Parsons took on E. Liddall Armitage as an assistant. Parsons visited Chartres in 1924 to study the windows. Parsons and his family moved to Shalbourne, Wiltshire in 1930 where he worked in a converted barn for a studio. From 1931 to 1932 his health failed and Margaret Parsons, his daughter, assisted him. In 1933 Parsons returned to London and worked in the studio of his friend Edward Woore. Parsons died on 30 Sept. 1934 and Woore completed his commissions.

References: *Lorimer. Salmond, H. 1972-73, p.69. WMG 1979; 1987.*

Portrait: A photograph of Parsons is reproduced in *WMG 1987*, frontispiece.

PEARCE, WILLIAM, OF BIRMINGHAM [England].

This studio had premises at Bridge Street and Broad Street in Birmingham.

Reference: *Pearce.*

Piper, John [England].

John Piper was born in 1903 in Epsom, Surrey and attended the Richmond School of Art, RCA and Slade School. Piper designed his first window in 1954 and is the doyen of contemporary English painters. The majority of his stained glass designs have been executed by Patrick Reyntiens.

References: *Angus 1984. Ciaran 1985b. Clarke, pp.60-64 & 173-85. Compton. Levi. Piper. Thomas, pp.83-87. West. Correspondence between John Piper and Fiona Ciaran in 1982 and 1983.*

Portrait: A photograph of Piper is reproduced in *Clarke*, p.173.

Poulston, Gypsy [New Zealand].

Gypsy Poulston was born on 25 May 1923 and is a self-taught artist who lives in Timaru. She has exhibited paintings, designed murals for public buildings and taught various art groups.

POWELL, C.C., LONDON.

Christopher Charles Powell FRSA, FMGP was born in 1876 at Camden Town, London. His father, Charles Powell, was in partnership with his uncle, W.O. Powell of Lincoln and London and they were well-known for their mural work. By 1906 Christopher had assumed control of the London branch and concentrated on stained glass, advertising his premises at 70 Camden Road. He executed much stained glass for the architects G.F. Bodley and J.T. Micklethwaite and collaborated with C.E. Kempe occasionally. Working with the latter may account for the similarity of some figures in his work. In 1935 Christopher Powell was working from studios at 20 Archway Rd, and 95 Claremont Rd, Highgate. By 1952 he had been joined by his son Alan C. Powell. C.C. Powell died in 1955.

References: *BSMGP 1939, pp.63-66. BSMGP 1952, p.71. Crockford's (1906) [unpaginated section]. Crockford's (1935) [unpaginated section]. Wilkinson.*

**POWELL, JAMES, & SONS, LONDON / (WHITEFRIARS) Ltd,
WEALDSTONE, MIDDLESEX.**

James Powell & Sons was known colloquially as 'Powell's' and later as 'Whitefriars'. The Whitefriars glasshouse which made mostly flint glass was founded on the site of a former monastery in about 1680 between Fleet Street and Tudor Street, Holborn, London.

James Powell (1774-1840), a wine merchant, bought the glasshouse in 1834. His son Arthur managed a stained glass department from 1844 to 1894. The other two sons appear to have been involved to a lesser degree. The stained glass section was run in conjunction with a blown-glass business.

The firm flourished with the large number of free-lance designers who worked for them and the collaboration with Charles Winston (1814-64) and his researches into the composition of medieval stained glass. F.P Barraud was one of the earliest designers for James Powell & Sons along with N.W. Lavers, Edward Poynter and Burne-Jones.

Henry Holiday became the chief designer from the 1860s to the 1890s as a replacement for Burne-Jones and introduced a classical style. He did some freelance work for Lavers & Barraud and Heaton, Butler & Bayne.

Harry J. Powell (1853-1922) ran the business from the latter part of the Victorian era up till 1920. In 1919 the firm became 'James Powell and Sons (Whitefriars) Ltd' with Arthur Crofts Powell as the first chairman. The glass works were relocated to a modern building in Tudor Road, Wealdstone, Middlesex in 1923. In that year Powells opened also stained glass studios and a showroom at 98-100 Wigmore Street, Marylebone. They remained there until the beginning of World War II. The stained glass section closed down in 1973 and in 1980 the glassworks ceased operation.

References: *Anon. 1930. Anon. 1959-60. Christian 1972. Crockford's (1923) [unpaginated section]. Holiday. Langton Gallery. Powell, H.J. 1920; 1923. Powell's [c. 1924]; [c. 1950]. Stammers.*

Portrait: A drawing of James Powell is reproduced in *Anon. 1930*, p.361.

Poynter, Sir Edward J. RA (1836-1919) [England].

Poynter studied in Paris in 1856-59 and became a successful academic, classical painter. In his early career he designed stained glass for James Powell & Sons and was a close friend of Henry Holiday which may account for the similarity in design of some of their windows. Poynter was the Slade Professor in 1871-75 and the Director of the National Gallery, London, in 1894-1905.

Reference: *Waters*, p.268.

Pugin, A.W.N. (1812-52) [England].

A.W.N. Pugin, architect, is the seminal figure of Victorian stained glass. Pugin had his early stained glass designs executed by Thomas Willement (1786-1871), William Warrington and William Wailes but became dissatisfied with them. From 1845 he collaborated successfully with his friend John Hardman of **John Hardman & Co.**

References: *Belcher 1987. Harrison 1980. Port. W., A.L. Wainwright 1971a; 1971b. Wedgwood 1977; 1985.*

RAFFILLS, W.A. & SONS, DUNEDIN [New Zealand] (see BROCK).

Reyntiens, Patrick FMGP [England].

Reyntiens was born in 1925 in London. He was educated at Marylebone School of Art 1947-50, Edinburgh College of Art 1950-52, and studied stained glass under **Joseph Nuttgens** in 1952-54. In 1976 he was appointed the Head of Fine Art at the CSAC. Reyntiens has executed the majority of designs by **John Piper** as well as his own work. He worked from Loudwater, Bucks, until 1981, then moved to Beaconsfield, Bucks until 1983. Reyntiens resides at Close Stocklinch, Ilminster, Somerset.

References: *Angus. Ciaran 1985b. Clarke*, pp.43-54 & 193-98. *Levi. Reyntiens 1967; 1990. Thomas*, pp.83-87.

Portrait: A photograph of Reyntiens is reproduced in *Clarke*, p.193.

Roake, Rosemary [New Zealand].

Rosemary Roake (*née* Beaumont) was born in Timaru in 1929. She studied at the Canterbury College School of Art from 1953 to 1956. She has since taught art in various adult education classes.

Reference: Conversation between Rosemary Roake and the author in Christchurch in 1991.

Robinson, Arnold FMGP (1888-1955) [England].

Arnold Wathen Robinson was born in Bristol and educated at Clifton College. He began working for **Christopher Whall** in 1906 as an apprentice and met **Karl Parsons** and **Edward Woore** at Whall's. In about 1912 Robinson took a studio at **Lowndes & Drury** and took over **Joseph Bell & Son** of Bristol in 1923.

Reference: *Anon. 1955-56*, p.74.

Rutherford, Rosemary AMGP (?-1972) [England].

Rosemary Ellen Rutherford studied painting and drawing at the Chelmsford Art School and at the Slade with **Vladimir Polunin** and **Mark Gertler** before World War II. She decided to learn glass painting so that she could help to replace the bombed glass in the church at Broomfield, Essex, where her father was the vicar.

She studied stained glass for a year at the A.K. Nicholson Studios in Circus Road, London. Rutherford was taught at the CSAC by **Francis Spear**. Her first window was dedicated in 1950. In 1958 she worked in France with slabglass set in concrete.

In 1961 Rutherford was working from Godalming, Surrey. She died on 20 June 1972 and is commemorated by a window in St Mary's, Walsham-le-Willows, Bury St. Edmunds, Suffolk made from one of her designs.

References: *Anon. 1972-73b. BSMGP 1958*, p.88. *BSMGP 1961*, p.90. *JBSMGP 15*, no. 2 (1973-74), p.57. *Marsh 1960-61. Thomas*, pp.88-89. Correspondence between John Rutherford (Rosemary Rutherford's brother in Hinderclay, Norfolk) and Fiona Ciaran in 1992.

Portrait: A profile drawing of Rutherford is reproduced in *Marsh 1960-61*.

Shields, Frederick James (1833-1911) [England].

Shields was born in West Hartlepool, Durham and was apprenticed as a lithographer from age 14 to 17. He became a Pre-Raphaelite painter, a book illustrator, mural painter and stained glass designer. He was a close friend of Rossetti and Ford Madox Brown. Many stained glass windows were based on his illustration and later painting of *The Good Shepherd* of unknown date.

References: *Waters*, p.299. *Wood, C.* p.151.

Shore-Bennett, Beverley MBE, FMGP [New Zealand].

Shore-Bennett was born in Wellington in 1928. She attended Art School at Wellington Technical College where she was taught by Frederick Ellis. She studied under Brian Thomas at the Byam Shaw School of Art, London, from 1951 to 1953. She became the main designer for Miller Studios in 1970. She had a studio in her home at 2 Donald Cres, Karori, Wellington and received the MBE for 'services to art' in 1980.

References: *JBSMGP* 15, no. 2 (1973-74), pp.61-62. *New Zealand Gazette* II (1980), p.1910. *Press* (10 Nov. 1976), p.14. Correspondence between Shore-Bennett and Fiona Ciaran in 1984.

Portrait: *Press* (10 Nov. 1976), p.14.

SMITH & SMITH Ltd, CHRISTCHURCH [New Zealand] (see also MASH).

Smith & Smith's was located at 213-15 Tuam Street. It had branches in Wellington, Dunedin, Christchurch which all employed stained glass artists from early in the twentieth century.

Reference: *Stone's Canterbury* (1914), p.870.

SMITH & SMITH Ltd, DUNEDIN [New Zealand] (see BROCK).

Spear, Francis ARCA, FRSA, FMGP [England].

Spear worked as a pupil-assistant to Martin Travers and studied at the CSAC. By 1939 he had a studio in Edgeware, Middlesex. After World War II he was teaching at the CSAC and from 1952 to 1961 he had a studio at Raglan Road, Reigate, Surrey.

References: *Armitage*, pp.202-3. *BSMGP* 1939, pp.74-75. *BSMGP* 1952, pp.83-84. *BSMGP* 1961, pp.99-103.

Stacey, George F. (1860-1945) [England / New Zealand].

George Frederick Stacey worked and probably trained at the stained glass studio of George Farmiloe & Sons Ltd, 34 St John Street, Smithfield, London. Stacey, his wife Alice and son William sailed from Plymouth for New Zealand on 29 July 1905. Stacey worked briefly for Bradley Bros but as the pay was low he became a commercial traveller in about 1914.

Reference: Correspondence and conversations in 1981 between Arthur Ivory (Stacey's grandson in Christchurch) and Fiona Ciaran.

STEWART & Co. CHRISTCHURCH [New Zealand].

Francis Graham Stewart was born in Melbourne in 1951 and arrived in New Zealand in 1970. He is largely self-taught in stained glass but worked briefly for Arthur Hough in Wellington. Stewart set up a studio in 1974 working briefly in 1977 to 1978 in partnership with Jon Borrette in the 'Artists' Quarter', Oxford Terrace, Christchurch. The building is now demolished.

Stewart has designed and painted most of his work himself but has employed numerous assistants to do the cementing and leading up. Mick Downing who had worked for stained glass studios in England worked for Stewart in the late 1970s to the mid-1980s. Stewart attended a stained glass conservation course at the V&A in 1984. On his return in late 1984 he worked from a number of temporary studios until 1991 when he set up the Trinity Stained Glass Studios at 1 Radcliffe Road, Belfast. Stewart has titled his business variously as Stewart & Co. from about 1976 to 1979, Graham Stewart Stained Glass and Graham Stewart Glass Ltd, from 1979 to 1990.

References: *Press* (28 June 1990), p.13. Conversations between Graham Stewart and Fiona Ciaran in 1983. Conversations between Mick Downing and Fiona Ciaran in 1984. Requests to research Stewart's archives have not been replied to.

Portrait: *Press* (28 July 1981), p.21.

Stewart, Graham [Australia / New Zealand] [see STEWART & Co.].

STRACHAN, DOUGLAS LLD (1875-1950) [Scotland].

Born in Aberdeen, Strachan founded the stained glass section in the Edinburgh College of Art. As well he designed and executed stained glass in his own studio working most notably with the architect Sir Robert Lorimer.

References: *Savage. Weaver. Wilson, W.*

Portrait: *Wilson, W.*, facing p.52.

Sutton, W.A. OBE [New Zealand].

William 'Bill' Alexander Sutton was born in Christchurch in 1917. He studied at the Canterbury College School of Art from 1934 to 1937 and at the Anglo-French Art Centre, London in 1947. Sutton then taught at the University of Canterbury from 1939 to 1980. He is one of New Zealand's best-known portrait and landscape painters.

Reference: Conversation between Sutton and Fiona Ciaran in 1984.

Portrait: *Press* (28 July 1981), p.21.

Taylor, L.G. DipFa [New Zealand].

Leslie 'Les' Gordon Taylor was born on 13 July 1925 in Lyttelton. He studied at Canterbury College School of Art in about 1946-49, majoring in painting. Taylor worked at **Bradley Bros** from 1951 to 1961 where his initial occupation was as a draughtsman for the designs of sand blasted and leadlight windows. He branched out into stained glass after teaching himself from *Twining*. Taylor had a studio and kiln at Bradley's and although he painted his windows James Hartigan leaded and glazed them. Taylor was the last stained glass artist to work at Bradleys'.

Reference: Conversations between Les Taylor and Fiona Ciaran in 1982 and 1990.

Thomas, Brian OBE, FMGP (1912-89) [England].

Brian Dick Lauder Thomas was educated at Bradfield College, Berkshire, the Byam Shaw School of Art and became the Rome Scholar in Mural Painting in 1934. He was the principal of the Byam Shaw School from 1946 to 1954. All of his stained glass window designs were executed in collaboration with **James Powell & Sons** and later with **Chapel Studio**. Peter Archer now at Chapel Studio painted many of Thomas's windows. Thomas's studio was at 3 Hill Road, London from 1982 until shortly before his death.

References: *BSMGP 1961*, p.108. *Swash*. *Thomas*, pp.101-5. *Who's Who* (1987), pp.1730-31; *ibid.* (1991), p.59.

Thompson, Margaret AMGP [England].

Margaret G. Thompson studied stained glass at the CSAC during World War II. She then worked at **Lowndes & Drury** and later left to execute her own work. She moved to 7, Chase Gardens, Westcliff-on-Sea, Essex, and designed from there in the late 1950s. Thompson repaired a large amount of war-damaged stained glass.

References: *BSMGP 1961*, p.109. Correspondence between Margaret Thompson and the author in 1984.

TRAVERS, MARTIN ARCA, FMGP (1886?-1948) [England].

Howard Martin Otho Travers was educated at Tonbridge School, Kent, and began at the RCA in 1904 taking a Diploma in Architecture in 1908. He may have been taught stained glass by **Christopher Whall** at the RCA. Travers worked in the architectural office of A. Beresford Pite but after a disagreement went to work with Sir Ninian Comper as an assistant from 1909 to 1912. In 1911 Travers set up his own studio in Bedford Park, Croydon as a designer and glass painter. He rented a studio at **Lowndes & Drury** from 1919 to 1926.

In 1924 Travers won the Grand Prix de Paris for stained glass and was appointed as the head of stained glass at the RCA replacing **Joseph Nuttgens**. Travers stayed at the RCA until 1940. Travers also worked as a stained glass artist, probably from a studio at Collet Gardens, Hammersmith, London, from about 1926 until his death. At his studio and probably at the RCA he was assisted by John Crawford from 1924 and by Lawrence Lee from 1931. After Travers's death Lee took over his position at the RCA and his studio.

Travers also designed and executed much church furniture. He practised as an architect and designed many churches with T.F.W. Grant.

References: *Armitage*, pp.68-69. *Blackham*. *Crawford, J. Eden*. *RAE IV*, pp.157-58. *RIBA*, p.49. *Salmond, H.* 1970-71. *Voysey*. Conversation between Francis Stephens (a former assistant to Travers in London) and Fiona Ciaran in 1990.

Trusttun, Philip DipFa [New Zealand].

Trusttun was born in Raetihi, Wanganui, in 1940. He studied at the University of Canterbury School of Fine Arts from 1961 to 1964 and is a leading New Zealand painter. He began designing stained glass in the 1980s and has collaborated with Ben Hanly and Suzanne Johnson.

References: *Ciaran 1985a; 1988b*. Conversations between Philip Trusttun and the author in 1984-86.

Portrait: *Press* (28 July 1981), p.21.

Tutill, Doris [New Zealand].

Doris Hartley Tutill was born in Christchurch in 1916. She studied at the Canterbury College School of Art from 1929 to 1935 but did not graduate. She worked as a secretary to Abp West-Watson and Bp Warren and also taught art at St Margaret's College in Christchurch. In 1986 she was ordained as an Anglican priest.

Reference: Conversation between the author and Doris Tutill in Christchurch in 1991.

WAILES, WILLIAM, OF NEWCASTLE UPON TYNE [England].

William Wailes (1808-81) established one of the earliest and largest stained glass studios in Victorian England. He executed designs by Pugin for a brief period.

References: *Ciaran 1988a*. *Harrison 1980*. *Skeat 1980*.

Portrait: A painting of Wailes by John Oliphant is reproduced in *Skeat 1980*, p.184.

WARD & HUGHES, LONDON.

Thomas Ward (1808-70) and James Henry Nixon (1802-57) began a partnership in about 1836 at 67 Frith Street, Soho. Nixon left in about 1850. Henry Hughes (1822-83) joined Ward and became the chief designer and is known to have designed and probably executed windows under his own name as well. In 1883 the firm was taken over by Thomas F. Curtis and became Curtis, Ward & Hughes.

References: *Anon.* 1961-62, pp. 520-21. *Binnall 1979-80*. *Harrison 1980*, p.83.

WARRINGTON, WILLIAM, LONDON.

William Warrington (1796-1869) probably worked first for Thomas Willement (1786-1871) who had been appointed 'Artist in Stained Glass to Queen Victoria'.

Warrington was probably running his own studio by 1833. Pugin had his early designs executed by Warrington for a brief period. Warrington retired in 1866 but the firm continued until about 1875 under his son, James Perry Warrington, at 35 Connaught Terrace, Edgware Road, Marylebone. James Warrington exhibited stained glass in the 1862 exhibition.

References: *Anon.* 1961-62, pp.521-22. *Harrison* 1980, p.84. *Warrington* 1848a; 1848b.

JAMES WATSON & SON, YOUGHAL [Irish Republic].

In 1939 Clement Watson FMGP was the head of the studio.

References: *BSMGP* 1939, p.79.

Note: According to the Cork telephone directory this studio is still in existence but no reply has been received to letters from Fiona Ciaran.

WHALEN, A. CARRICK (See WILSON).

WHALL & WHALL Ltd, LONDON (see Whall, Christopher and Veronica).

Whall, Christopher (1849-1924) [England]

Christopher Whitworth Whall was born at Thurning, Northants, the son of an Anglican minister. He became the leading stained glass artist of the Arts and Crafts Movement and Whall's book and teaching were of profound influence. He had worked with W.G. Saunders, John Hardman & Co. and Britten & Gilson, London. In 1896 he began teaching stained glass at the CSAC, and in 1898 at the RCA. From 1899 to 1920 Whall and his family lived at 19 Ravenscourt Road, Hammersmith. In 1907 he started his own studio at 1 Ravenscourt Park.

References: *Cormack. Ricardo. Sparrow. Stained Glass* (Spring 1984), p.11. *Whall & Whall* 1929; 1949. *Whall, C.* 1891a; 1891b; 1898; 1905. *WMG* 1979.

Portraits: A photograph of Whall surrounded by colleagues, relatives and pupils is reproduced in *Harrison* 1980, plate 78.

Whall, Veronica FMGP (1887-1967) [England].

Veronica Mary Whall was born on 8 April 1887 at Stonebridge, near Dorking, Surrey, to Florence and Christopher Whall. The family moved to London in 1896. Veronica began designing at an early age and by eleven had drawn the figure of *St Catherine* for the Lady Chapel in Gloucester Cathedral. She later learnt the craft at her father's studio at 1 Ravenscourt Park, London and attended the CSAC.

Whall & Whall Ltd was founded in 1922 with Christopher and Veronica as directors. Edward Woore worked briefly with them. The studio was damaged by bombing in World War II. Veronica Whall taught M. Napier Waller (1893-1972), Australia's most accomplished, traditional stained glass artist. In 1953 Veronica retired and moved to Great Staughton, Huntingdonshire with her brother.

References: *Ciaran* 1986a; 1986d; 1990. *Draffin. Miller, F.* 1896. *RAE* IV, p.257. *Whall & Whall* 1929; 1949. *Whall, V.* *WMG* 1979; 1985. Correspondence and conversations with Fiona Ciaran and: Bernard C. and Betty

Whall (Veronica Whall's nephew and his wife in Auckland) in 1984; Mo Whall (Veronica Whall's sister in law), in 1987.

Portraits: Veronica Whall is shown in a group photograph reproduced in *Harrison 1980*, plate 78. A different photograph of Whall is reproduced in *Ciaran 1990*, p.11.

WILSON, WILLIAM OBE, RSA, FMGP (1905-72) [Scotland].

William Wilson was born on 21 July 1905 and began to work in the stained glass studio of James Ballantyne, Edinburgh, in 1921. He attended evening classes at Edinburgh College of Art where he was probably taught by Douglas Strachan or Herbert Hendrie. Wilson won the Royal Scottish Academy Carnegie Scholarship and a fellowship at the RCA.

On returning to Edinburgh he began a studio [at 11a Belford Mews?]. Craftsman William Blair worked with Wilson until the studio closed. Wilson became blind through diabetes in 1960 and his later windows were executed by assistant A. Carrick Whalen FMGP who had trained in Wilson's studio and now runs his own Edinburgh studio. John Blyth designed some windows for him from 1961 and in 1968 worked at the studio. In 1971 Wilson moved to his sister's home in Bury where he died on 16 March 1972.

On Wilson's death the contents of his studio went to his family. Many cartoons and designs were sold at an exhibition in about 1984 at the Scottish Gallery, George Street, Edinburgh and have proven untraceable.

References: *Anon. 1972-73a. BSMGP 1961*, pp.118-19. *Lorimer. Mackay. McIsaac. Wilson, W.* Correspondence between A. Carrick Whalen and Fiona Ciaran in 1985. Correspondence between John Blyth and Fiona Ciaran in 1985.

Winston, Charles (1814-65) [England].

Charles Winston was a London barrister who with the publication of his two books on stained glass made a substantial contribution to the revival of the medium in Victorian England. These provided technical advice, analyses of medieval glass and illustrations which were of great practical use to stained glass artists.

References: *Harrison 1980. Sewter 1961. Winston 1847; 1865.*

WIPPELL & MOWBRAY / WIPPELL, J., & Co. Ltd, EXETER [England].

George Bryan Cooper-Abbs FMGP worked as the chief designer from 1932 until his death on 25 Nov. 1966 at 55 and 56 High St and Cathedral Yard, Exeter. The firm appears to have had showrooms at 4 and 5 Duncannon St, Charing Cross, London.

References: *BSMGP 1961*, p.28. *JBSMGP 14*, no. 3 (1967), p.157. *Crockford's (1923)* [unpaginated section].

Woore, Edward FMGP (1880-1960) [England].

Edward Woore studied under Christopher Whall at the CSAC in the 1890s and joined Whall's studio in about 1899. After serving in World War I he returned to work with both Christopher Whall and Veronica Whall and from his own studio from 66 Deodar Road, Putney. He later assisted his friend Karl Parsons who

worked with him in 1933. Woore finished Parsons's commissions on the latter's death. In about 1939 Woore moved to Bristol to work with another friend **Arnold Robinson** and retired in 1958.

References: *Armitage*, pp.206-7. *Montmorency*. *RAE IV*, p.327. *WMG 1979; 1987*.

Portrait: *Montmorency*, facing p.444.

YORK GLAZIERS' TRUST [England].

This was formed in 1967 with the aim of preserving the stained glass of York Minster. In 1968 Peter Gibson was appointed superintendent and the trust expanded its brief to conserve stained glass from other buildings.

Reference: *Newton*.

ZETTLER, F.X., MUNICH (see also MAYER).

Franz Xavier Zettler (1841-1916) was born in Munich, Germany. He attended Ludwig College and started work from 1863 to 1870 for Franz Mayer's stained glass studio in Munich. In 1864 Zettler married Therese Mayer, Franz Mayer's daughter. In 1870 Zettler founded his own studio in Marsstrasse and later moved to Brienerstrasse, Munich.

A Royal Stained Glass institute had been founded by King Ludwig I in 1827. King Ludwig II awarded the order of St Michael to F.X. Zettler and appointed Zettler's studio as The 'Royal Stained Glass Institute'.

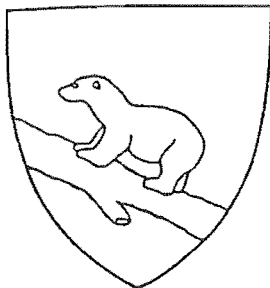
Zettler opened offices at the turn of the century in Chicago and New York. In 1905 Zettler's two sons Franz and Oskar took charge. In 1903 Franz Zettler (1865-1949) was made a Knight of the Papal Order of St Gregory and made the stained glass artist of the Holy See. Oskar Zettler (1875-?) ran the overseas branches of the business.

Oskar Zettler Jr (1902-?) studied at the Munich Academy of Art and took over the studio until 1939 when Mayer and Zettler merged businesses. During World War II the Munich offices and workshops were bombed. After the war, commissions from the United States in particular kept the studio open at Seidlstrasse 25, Munich where it is still situated.

References: *Fischer*. *Thieme-Becker XXXVI*, pp.469-70. *Zettler studio brochure 1970*. Correspondence between Wilfried Jäkel, manager of Franz Mayer & Co., Munich, and Fiona Ciaran in 1991.

Portrait: A photograph of F.X. Zettler with Franz and Oskar Zettler is reproduced in *Fischer*, facing p.35.

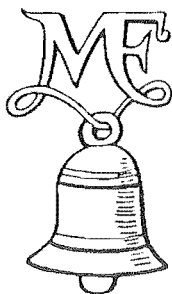
APPENDIX 2. SPECIMEN REBUSES AND ARTISTS' MARKS.



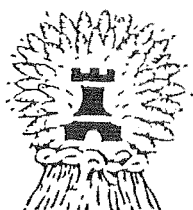
Anton Bernreiter. His rebus relects his surname roughly translated as 'bear rider'.



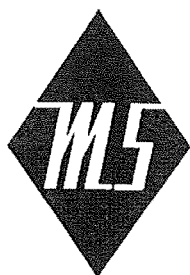
Chapel Studio. The rebus used from 1973 onwards depicts the facade of the studio which was formerly a Baptist chapel.



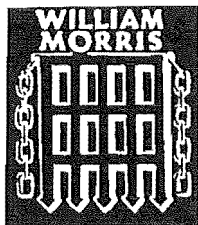
M.C. Farrar-Bell. This rebus is a play on the artist's surname.



C.E. Kempe & Co. This rebus was used from about 1910-1930. It is a wheat stook or 'kemp' from the founder's coat of arms with a tower denoting Walter Tower the manager after Kempe's death.

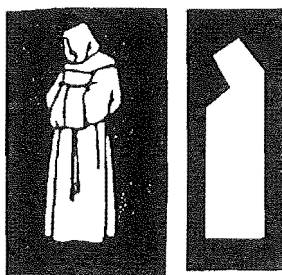


Miller Studios. The rebus used from the 1960s to the studio's closure denotes a diamond-shaped glass quarry.



William Morris & Co. (Westminster).

The rebus used from about 1938 to 1958 depicts the portcullis and chains from the coat of arms for Westminster Borough in which the studio was situated.



James Powell & Sons, (Whitefriars)

Ltd. The studio started to use the rebus of a white monk in about 1915. It denotes the former monastery on which the glass works was built. A basic outline only was used on some windows from about 1967.



Graham Stewart. This drawing has no particular significance but accompanied window signatures in 1979-80.



William Wilson. A stylised drawing was used in the 1960s of the corona of St Gile's Cathedral, Edinburgh, in which city the studio was based.

APPENDIX 3. INDEX TO WINDOWS BY DESIGNER, EXECUTANT AND STUDIO.

Note: The studios are in capitals and the designers and executants in lower case.

ABBOTT & Co., C25, C27

Allen, Cyril, A. B29.

Armitage, E. Liddall, *attributed to:* A78, B200-B202, B252, C180

ASHWIN, JOHN & Co., *attributed to:* C293

Bayne, Robert T., *attributed to:* A9, A67

Bernreiter, Anton. B223, B230

BÉGULE, LUCIEN, B158

BELL, JOSEPH, & SON, A4, A64, A65, A68, C215, C264; *attributed to:* A62, A63

Blair, William, A3, A33, A47, A48

Borrette, Jon, C., B264

BRADLEY Bros, B28, B113, B114, B159-B166, B193, B194, B270, B287, C5, C6, C88, C125, C139, C262; *attributed to:* B14, B15, B115, B279, C104, C105, C106, C126

Bradley, Harold G., *attributed to:* B14, B15, B279, C104, C105, C106, C126

BROCK, JOHN W., B6-B8, B58, B282, B296, C17-C19, C117, C118, C145, C214, C221, C222, C229, C230, C260, C261, C278, C281, C282; *attributed to:* B9, B211, C70, C80, C212, C213, C228, C276, C280, C286

BROOKS, ROBINSON & Co., *attributed to:* C82, C84

Bunton, Kenneth, A80, B10, B11, B188, B189, C28, C109, C129, C217-C220, C257, C258, C279, C284; *attributed to:* C124, C223, C226, C227

BURLISON & GRYLLS, C196; *attributed to:* C35

Burne-Jones, Sir Edward, A59, C50-C52

Bury, Maxwell, A6-A8

Butterfield, William, A50

CAKEBREAD, ROBEY & Co., C137, C138

CAMM, THOMAS WILLIAM, A53-A58, B195-B197, B206

CHAPEL STUDIO, B198

CLAYTON & BELL, B40-B47, B68, B69, B288, B290, C24, C73, C121, C194; *attributed to:* A41, B169-B171, B273, B289, B291, B292, C61-C63, C66, C75, C273

Coates, S? B19, B55, B59, B183

Cole, Frederick, A71

COX, SONS, BUCKLEY & Co, B192, C114, C116; *attributed to*: B70, C4, C83

CURTIS, WARD & HUGHES, B25, B60, B61, B63, B71-B74, B265, B274, C155; *attributed to*: B22, B62, B77, C86, C87, C119

Dearle, J. Henry, A59, C50-C52, C270, C272

DECRA ART Ltd, B185, B186

DUFÊTRE, G., C161-C177

Edwards, Carl, A78

Ellis, Frederick V., A79, B87, B143, C34

Entwistle, Roy, A75

Erridge, Arthur F., C60, C190

EVETTS, L.C., C181, C183

Farrar-Bell, Michael C., C121

FERGUSON & URIE, *attributed to*: C156, C157

FERGUSON, URIE, AND LYON, C1

Fisher, Alfred, A77, B198, B205, C136

FOURACRE & WATSON, C131, C134

Fourmaintraux, Pierre, A61

FRASER, R.H., C2, C115, C277; *attributed to*: C9

GIBBS, A., A50

Gibson, Peter, B50

HANLY & JOHNSON, A43-A46

Hanly, Ben, A43-A46

HARDMAN, JOHN & Co., B52, B147-B157, B261-B263, B268, B275-B277, C231-C238, C247, C263, C274

HEATON, BUTLER & BAYNE, A6-A8, A9, A67, B75, B76, B104, B174, B175, B182, B295, C8, C12, C13, C78, C93, C150-C152, C294; *attributed to*: B66, B78-B86, C85, C99, C102, C153, C154

Hendrie, Herbert, A5

Hogan, James, C268

Hope, Esther, C180.

- Hutchins, Paul, B4, B49, B57, B212, C144, C147, C148, C259
- Hutchinson, G.P., C179, C195; *attributed to*: C182, C186, C187, C197, C198
- Jarosewitsch, Rena, C266
- Johnson, Suzanne, A43-A46
- Johnstone, James, A47, A48
- KAYLL & Co., B5
- KEMPE, C.E. & Co., B103, C69, C185, C188
- LAVERS & BARRAUD, A18-A29, A52, B88-B97
- LAVERS, BARRAUD & WESTLAKE, B1-B3, B12, B64, B65, B67, B208, B209, C74, C89, C132, C133; *attributed to*: A1, B13, B16, B102, B109, B110, B207, C96
- LAVERS & WESTLAKE, B34-B39, B48, B99-B101, B203; *attributed to*: B13, B16
- Lisle, John, B103, C185, C188
- LORIN, B134; *attributed to*: B124-B130, B135-B137, B140, B269
- Lowndes, Mary, A66
- LOWNDES & DRURY, A17, A31, A66, A72, A73, B119, B120, B122, C91, C92, C135
- Mash, Frederick, B23, B24, B29, B117, B271, B281, B284, B286 C10, C14, C58, C59, C71, C72, C292; *attributed to*: B30-B33, B98, B116, B190, B191, B272, B278, B283, B285, B294, C11, C30, C90, C100, C120, C128, C287-C291, C296, C297
- MATHIESON & GIBSON, C252-C255; *attributed to*: C36-C49
- MAYER & Co., *attributed to*: C127
- Miller, Roy, (See Miller Studios)
- MILLER STUDIOS, A2, A75, A80, B4, B10, B11, B17, B18, B26, B27, B49, B51, B57, B87, B143, B188, B189, B212, C15, C16, C28, C29, C32, C33, C34, C54, C79, C81, C109, C124, C129, C144, C147, C148, C217-C219, C220, C225, C226, C257, C258, C259, C279, C284; *attributed to*: C223, C224, C227
- MOORE, A.L., B20, B199
- Moore, C. Rupert, B53, B54, B258, C76, C77, C158, C160; *attributed to*: C7, C123
- MORRIS & Co., A59, C50-C52, C270, C272
- MORRIS, WILLIAM & Co. (WESTMINSTER), A71, B260, C67
- Mountfort, Benjamin W., B43, B64, B65, C132

Munro, Margaret, B257

NICHOLLS & CLARKE, B280

NUTTGENS, JOSEPH, A49, A69, A70, A74, A82

O'CONNOR, M & A, *attributed to*: A30.

Parsons, Karl, A72, A73

PEARCE, WILLIAM, C191

Piper, John, A32

Poulston, Gypsy, C259

POWELL, C.C., C265

POWELL, JAMES & SONS, A13-A16, A51, A60, A61, A77, A78, B19, B53-B56, B59, B105-B108, B123, B178, B179, B181, B183, B200-B202, B204, B205, B252-B254, B257, B258, B293, B297, C7, C53, C56, C60, C68, C76, C77, C94, C95, C113, C123, C136, C149, C158, C160, C178-C180, C182, C184, C186, C187, C189, C190, C192, C193, C195, C197-C211, C216, C268, C269, C275, C295; *attributed to*: A38

Poynter, Sir Edward J., A51

RAFFILLS, W.A. & SONS, C118, C228

REYNTIENS, PATRICK, A32

Roake, Rosemary, B187

Robinson, Arnold, A4, A68, C215, C264

Rutherford, Rosemary, C91, C92

Shore-Bennett, Beverley, B4, B17, B18, B26, B27, B51, B57, C15, C16, C32, C33, C54, C79, C81, C144, C147, C148, C225; *attributed to*: C29

SMITH & SMITH Ltd CHRISTCHURCH, B23, B24, B30-B33, B98, B190, B191, B271, B272, B281, B284, B286, B294, C10, C14, C30, C58, C59, C71, C72, C100, C120, C128, C287, C289, C292, C296, C297; *attributed to*: B29, B116, B117, B278, B283, B285, C11, C90, C288, C290, C291

SMITH & SMITH Ltd DUNEDIN, C212, C280

Spear, Francis, *attributed to*: B119, B120, B122

Stacey, George F., B115

STEWART & Co., [See STEWART, GRAHAM].

Stewart, Graham, B139, B144, B145, B167, B168, B172, B173, B176, B177, B180, B184, B187, B256, B259, B264, C20-C23, C31, C97, C98, C101, C103, C266, C267

Sutton, W.A.C., B49, B293

Taylor, L.G., B28, B113, B114, B159-B166, B193, B194, B270, B287, C5, C6, C88, C125, C139, C262

Thomas, Brian, A60

Thompson, Margaret, C135

Travers, Martin, A17, A31

Trusttum, Philip, A43, A46, B139

Tutill, Doris, B212

WARD & HUGHES, *attributed to:* A39, A40

WARRINGTON, WILLIAM, A42

WATSON, JAMES, & SON, C244-C246, C248-C251

Whalen, A. Carrick, A3, A33, A47, A48

WHALL & WHALL Ltd (see Veronica Whall).

Whall, Veronica, A10-A12, A34-A37, A76, A81, A83, A84

WILSON, WILLIAM, A3, A33, A47, A48; *attributed to:* A5

WIPPELL & MOWBRAY, *attributed to:* C130

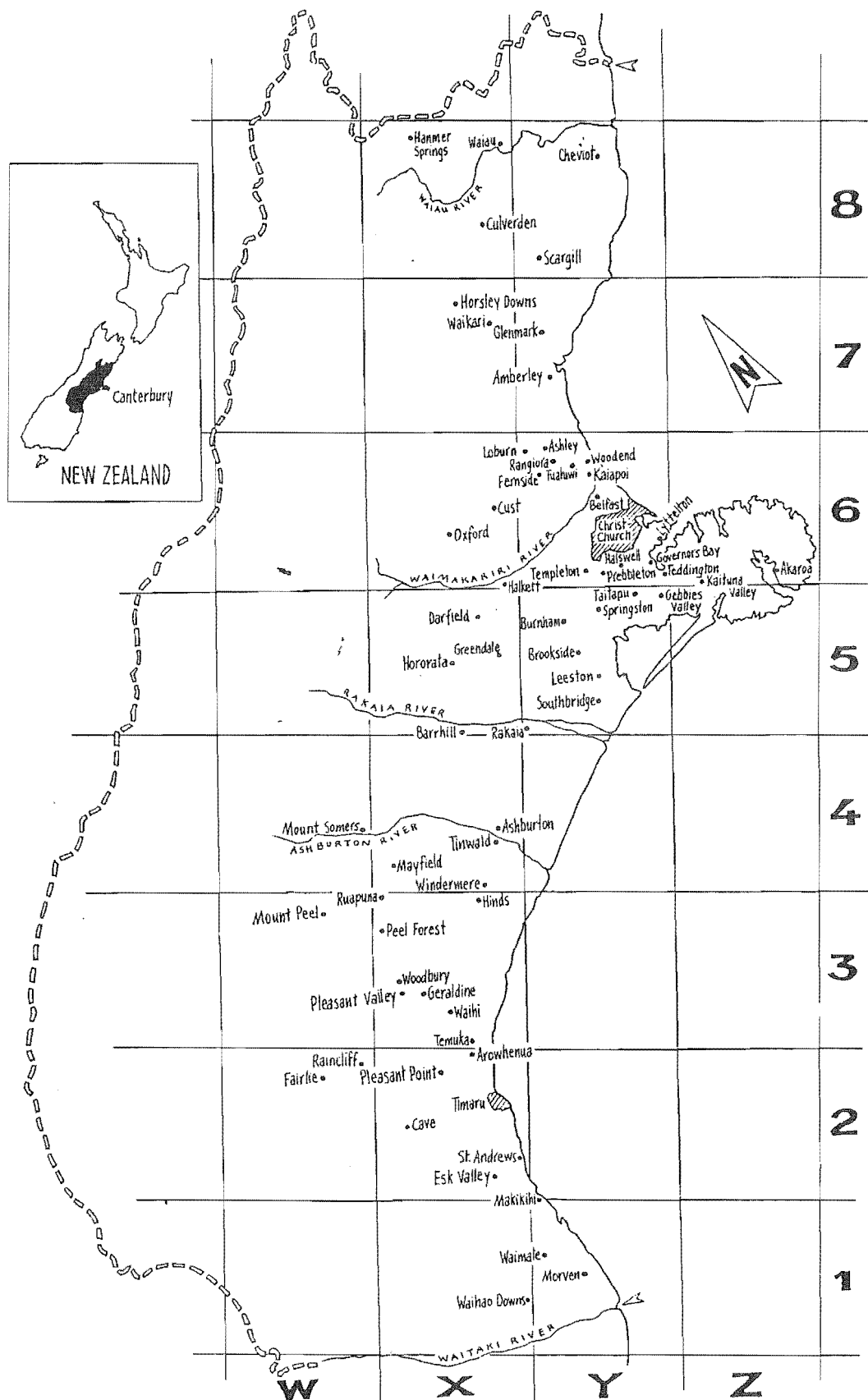
YORK GLAZIERS TRUST, B50ⁱ

ZETTLER, F.X., B132, B138, B141, B213-B251, C3, C142, C143, C239, C240-C243, C256; *attributed to:* B131, B133, B142, C141

Note: Unknown, A30, B21, B111, B112, B118, B121, B146, B210, B255, B266, B267, C26, C55, C57, C64, C65, C107, C108, C110-C112, C122, C140, C146, C159, C271, C283, C285

APPENDIX 4. Key to *Figure 1*.

| | | | |
|-----------------------|-----------|------------------------|-----------|
| Akaroa | 6Z | Makikihi | 2Y |
| Amberley | 7Y | Mayfield | 4X |
| Arowhenua | 2X | Morven | 1Y |
| Ashburton | 4X | Mount Peel | 3W |
| Ashley | 6Y | Mount Somers | 4W |
| Barrhill | 5X | Oxford | 6X |
| Belfast | 6Y | Peel Forest | 3X |
| Brookside | 5Y | Pleasant Point | 2X |
| Burnham | 5Y | Pleasant Valley | 3X |
| Cave | 2X | Prebbleton | 6Y |
| Cheviot | 8Y | Raincliff | 2W |
| Christchurch | 6Y | Rakaia | 5Y |
| Culverden | 8X | Rangiora | 6Y |
| Cust | 6X | Ruapuna | 3X |
| Darfield | 5X | St Andrews | 2X |
| Esk Valley | 2X | Scargill | 8Y |
| Fairlie | 2W | Southbridge | 5Y |
| Fernside | 6Y | Springston | 5Y |
| Gebbies Valley | 5Y | Taitapu | 5Y |
| Geraldine | 3X | Teddington | 6Y |
| Glenmark | 7Y | Templeton | 6Y |
| Governors Bay | 6Y | Temuka | 3X |
| Greendale | 5X | Timaru | 2X |
| Halkett | 6X | Tinwald | 4X |
| Halswell | 6Y | Tuahiwi | 6Y |
| Hanmer Springs | 8X | Waiau | 8X |
| Hinds | 3X | Waihao Downs | 1X |
| Hororata | 5X | Waihi | 3X |
| Horsley Downs | 7X | Waikari | 7X |
| Kaiapoi | 6Y | Waimate | 1Y |
| Kaituna Valley | 6Z | Windermere | 4X |
| Leeston | 5Y | Woodbury | 3X |
| Loburn | 6Y | Woodend | 6Y |
| Lyttelton | 6Y | | |



4.1. Figure 1. Map of Canterbury localities with stained glass windows.

APPENDIX 5. LOCATION INDEX.

Note: Unless indicated otherwise the building is a church.

| | |
|-----------------------------------|--|
| Akaroa, | St Patrick's, C3 |
| | St Peter's, C1, C2 |
| Amberley, | Holy Innocents, C4 |
| | Most Holy Passion, A67, C5, C6 |
| Arowhenua, | Holy Trinity, C7 |
| Ashburton, | Ashburton Hospital Chapel, C15, C16 |
| | St Andrew's, C17-C23 |
| | St Stephen's, C8-C14 |
| Ashley, | St Simon and St Jude, C24 |
| Barrhill, | St John's, C25-C28 |
| Belfast, | St David's, C29 |
| Brookside, | St Luke's, C30, C31 |
| Burnham Military Camp, | All Saints' Chapel, C32, C33 |
| Cave, | All Saints', C34, C35 |
| | St David's, C36-C49 |
| Cheviot, | St John's, C50-C52 |
| Christchurch, | |
| <i>Addington,</i> | St John's, B6-B11 |
| | St Mary's, B1-B5 |
| <i>Avonside,</i> | Most Holy Trinity, A1, A2, B12-B20 |
| <i>Burwood,</i> | All Saints', B21 |
| <i>Cashmere,</i> | Cashmere Hills Presbyterian, A5, B26, B27 |
| | St Augustine's, A3, A4, B22-B25 |
| | St James's, B28 |
| | Sign of the Takahe, B29-B33 |
| City, | Arts Centre, A17 |
| | Blessed Sacrament Cathedral, B124-B142 |
| | Canterbury Provincial Council Buildings, A18-A29, B88-B97 |
| | Cathedral Grammar School Chapel, B98 |
| | Christ Church Cathedral, B34-B50 |
| | Christ's College Chapel, A30-A33, B99-B112 |
| | City Mission Chapel, B87 |
| | Community of the Sacred Name Chapel, A10-A16 |
| | Durham Street Methodist, B113-B115 |
| | Government Buildings, B116, B117 |
| | Nurses' Memorial Chapel, A34-A37, B118-B122 |
| | Robert McDougall Art Gallery, A38-A42, B123 |
| | St John's, A6-A8, B51, B52 |
| | St Luke's, B53-B59 |
| | St Mary's, B143-B145 |
| | St Michael and All Angels', A9, B60-B86 |
| | Salvation Army Citadel, B167, B168 |
| | Sisters of Mercy Convent Chapel, B146-B157 |
| | Sisters of the Missions Convent, B158 |
| | State Trinity Centre, B169-B171 |
| | Xavier Brothers Chapel, B159-B166 |
| Dallington, | St Paul's, B172 |
| Fendalton, | Christchurch Boys' High School, A47, A48 |
| | St Barnabas's, B173-B184 |
| | St John's, B185-B187 |
| | St Thomas's, A43-A46 |
| Halswell, | St Mary's, A49 |
| Hornby, Wigram RNZAF Base, | St Mark's Chapel, B188, B189 |

Christchurch (continued),

| | |
|-------------------------|--|
| <i>Ilam,</i> | Christchurch College of Education B190, B191 |
| <i>Lyttelton,</i> | Most Holy Trinity, A50-A52, B192 |
| <i>Mairehau,</i> | Our Lady of Fatima, B193, B194 |
| <i>Merivale,</i> | St Alban's, B207-B210 |
| | St Andrew's Chapel, B211 |
| | St George's Hospital Chapel, B212 |
| | St Mary's, A53-A59, B195-B206 |
| <i>Oaklands,</i> | St John of God Hospital Chapel, B213-B251 |
| <i>Opawa,</i> | St Mark's, B252-B254 |
| <i>Papanui,</i> | St Andrew's College Chapel, B256, B257 |
| | St Paul's, B255 |
| <i>Phillipstown,</i> | Good Shepherd, B258 |
| <i>Redcliffs,</i> | St Andrew's, B259 |
| <i>Riccarton,</i> | St James's, B260-B263 |
| | St Ninian's, B264 |
| <i>St Albans,</i> | Assumption, B266, B267 |
| | Little Company of Mary Convent Chapel, B268 |
| | Our Lady of Perpetual Help, B269 |
| | St Matthew's, B265 |
| <i>Somerfield,</i> | St Mark's, B270 |
| <i>Spreydon,</i> | St Martin's, B271 |
| <i>Sumner,</i> | All Saints', A60, B272-B274 |
| | Our Lady Star of the Sea, B275-B277 |
| <i>Sydenham,</i> | Nazareth House Chapel, B283-B287 |
| | St Saviour's, A61, B278-B282 |
| <i>Upper Riccarton,</i> | St Peter's, A62-A66, B288-B297 |
| Courtenay | (See Halkett) |
| Culverden, | St Andrew's, C54, C55 |
| | St Mary's, C53 |
| Cust, | St David's, C58 |
| | St James's, C56, C57 |
| Darfield, | Trinity Union, C59, C60 |
| Esk Valley, | St Mary's, C61-C68 |
| Fairlie, | St Stephen's, C69-C72 |
| Fernside, | St Matthew's, A68, C73-C75 |
| Gebbies Valley, | Epiphany, C76 |
| Geraldine, | St Andrew's, C79-C81 |
| | St Mary's, A69, A70, C77, C78 |
| Glenmark, | St Paul's, C82-C84 |
| Governors Bay, | St Cuthbert's, C85-C87 |
| Greendale, | Greendale Methodist, C88 |
| Halkett, | St Matthew's, C89 |
| Hanmer Springs, | Epiphany, C90 |
| | St Andrew's, C91, C92 |
| Hinds, | St Luke's, A71 |
| Hororata, | St John's, C93 |
| Horsley Downs, | St Columba's, C94, C95 |
| Kaiapoi, | St Bartholomew's, C96, C97 |
| | Wesley Co-operating, C98 |
| Kaituna Valley, | St Kentigern's, C99-C103 |
| Leeston, | St John's, C104 |
| Loburn, | St Brigid's, C105, C106 |
| Makikihi, | St Mary's, C107, C108 |
| Mayfield, | St Mary's, C109 |
| Morven, | St Joseph's, C110-C112 |
| Mount Peel, | Holy Innocents, A72, A73, C113-C116 |
| Mount Somers, | St Aidan's, C117-C121 |
| Oxford, | St Andrew's, C122 |

| | |
|------------------|--|
| Peel Forest, | St Stephen's, A74, A75 |
| Pleasant Point, | St Alban's, C123 |
| | St John's, C124, C125 |
| | St Mary's, C126 |
| Pleasant Valley, | St Anne's, A76 |
| Prebbleton, | All Saints', C127, C128 |
| Raincliff, | St David's, C129 |
| Rakaia, | St Mark's, C130 |
| Rangiora, | John Knox Presbyterian, C139 |
| | St John's, A77, C131-C138 |
| | St Mary and St Francis, C140 |
| | All Saints', C141 |
| Ruapuna, | St Andrew's, C142, C143 |
| St Andrews, | St Aidan's, C144 |
| Scargill, | St James's, C145-C148 |
| Southbridge, | St Mary's, C149 |
| Springston, | St Paul's, C150-C154 |
| Taitapu, | St Peter's, C155 |
| Teddington, | St Saviour's, C156, C157 |
| Templeton, | St Joseph's, C161-C177 |
| Temuka, | St Peter's, C158-C160 |
| Timaru, | Bank Street Wesley Methodist, C212, C213 |
| | Chalmers, A80, C214-C227 |
| | Sacred Heart, C231-C256 |
| | St Mary's, A78, C178-C211 |
| | St Paul's, C228-C230 |
| | Timaru Boys' High School, A79 |
| | Timaru Hospital Chapel, C257, C258 |
| | Woodlands Street Methodist, C259, C260 |
| Tinwald, | St Andrew's, C261 |
| | St James's, C262 |
| Tuahiwi, | St Stephen's, C263 |
| Waiau, | All Saints', C264-C267 |
| Waihao Downs, | St Michael and All Angels', C268 |
| Waihi, | St John's, A81 |
| Waikari, | Ascension, C269 |
| Waimate, | Knox Presbyterian, C276-C285 |
| | St Augustine's, C270-C275 |
| | St Patrick's, C286-C292 |
| | St John's, C293 |
| Windermere, | St Thomas's, A82-A84, C294-C296 |
| Woodbury, | St Barnabas's, C297 |
| Woodend, | |

APPENDIX 6. BUILDING INDEX.

- CATHEDRAL, Anglican**
Christchurch, City, Christ Church, B34-B50
- CATHEDRAL, Roman Catholic**
Christchurch, City Blessed Sacrament, B124-B142
- CHAPEL, Anglican**
Christchurch, City City Mission, B87
 Community of the Sacred Name, A10-A16
- CHAPEL, Cemetery**
Christchurch, City, Barbadoes Street (demolished), A38-A42, B123
- CHAPEL, Hospital**
Ashburton, Ashburton Hospital, C15, C16
Christchurch,
City, Nurses' Memorial, A34-A37, B118-B122
Merivale, St George's Hospital, B212
Oaklands, St John of God Hospital, B213-B251
Timaru, Timaru Hospital, C257, C258
- CHAPEL, Presbyterian**
Christchurch,
Merivale, St Andrew's, B211
- CHAPEL, Roman Catholic**
Christchurch
City Sisters of Mercy Convent, B146-B157
 Xavier Brothers, B159-B166
St Albans, Little Company of Mary Convent, B268
Sydenham, Nazareth House, B283-B287
- CHAPEL, School**
Christchurch,
City, Cathedral Grammar, B98
 Christ's College, A30-A33, B99-B112
Papanui, St Andrew's College, B256, B257
Waihi, Waihi School, St John's, A81
- CHAPEL, Services**
Burnham Military Camp, All Saints', C32, C33
Christchurch,
Hornby, Wigram RNZAF Base, St Mark's, B188, B189
- CHURCH, Anglican**
Akaroa, St Peter's, C1, C2
Amberley, Holy Innocents, C4
Arowhenua, Holy Trinity, C7
Ashburton, St Stephen's, C8-C14
Barrhill, St John's, C25-C28
Belfast, St David's, C29
Brookside, St Luke's, C30, C31
Cave, All Saints', C34, C35
Cheviot, St John's, C50-C52

CHURCH, Anglican (continued)**Christchurch,**

*Addington,
Avonside,
Burwood,
Cashmere,
City,*

St Mary's , B1-B5
Most Holy Trinity, A1, A2, B12-B20
All Saints', B21
St Augustine's, A3, A4, B22-B25
St John's, A6-A8, B51, B52
St Luke's, B53-B59
St Michael and All Angels', A9, B60-B86
St Barnabas's, B173-B184
St Thomas's, A43-A46
St Mary's, A49
Most Holy Trinity, A50-A52, B192
St Mary's, A53-A59, B195-B206
St Mark's, B252-B254
St Paul's, B255
Good Shepherd, B258
St Andrew's, B259
St James's, B260-B263
St Matthew's, B265
St Martin's, B271
All Saints', A60, B272-B274
St Saviour's, A61, B278-B282
St Peter's, A62-A66, B288-B297

Fendalton,

*Halswell,
Lyttelton,
Merivale,
Opawa,
Papanui,
Phillipstown,
Redcliffs,
Riccarton,
St Alban's,
Spreydon,
Sumner,
Sydenham,
Upper Riccarton,*

**Courtenay,
Culverden,
Cust,
Esk Valley,
Fairlie,
Fernside,
Gebbies Valley,
Geraldine,
Glenmark,
Governors Bay,
Halkett,
Hanmer Springs,
Hinds,
Hororata,
Horsley Down,
Kaiapoi,
Kaituna Valley,
Mayfield,
Mount Peel,
Mount Somers,
Oxford,
Peel Forest,
Pleasant Point,
Pleasant Valley,
Prebbleton,
Raincliff,
Rakaia,
Rangiora,
Ruapuna,
Scargill,
Southbridge,
Springston,
Taitapu,
Teddington,
Templeton,**

(See Halkett)
St Mary's, C53
St James's, C56, C57
St Mary's, C61-C68
St Stephen's, C69-C72
St Matthew's, A68, C73-C75
Epiphany, C76
St Mary's, A69, A70, C77, C78
St Paul's, C82-C84
St Cuthbert's, C85-C87
St Matthew's, C89
Epiphany, C90
St Luke's, A71
St John's, C93
St Columba's, C94, C95
St Bartholomew's, C96, C97
St Kentigern's, C99-C103
St Mary's, C109
Holy Innocents, A72, A73, C113-C116
St Aidan's, C117-C121
St Andrew's, C122
St Stephen's, A74, A75
St Alban's, C123
St Anne's, A76
All Saints', C127, C128
St David's, C129
St Mark's, C130
St John's, A77, C131-C138
All Saints', C141
St Aidan's, C144
St James's, C145-C148
St Mary's, C149
St Paul's, C150-C154
St Peter's, C155
St Saviour's, C156, C157

CHURCH, Anglican (continued)

| | |
|---------------|----------------------------------|
| Temuka, | St Peter's, C158-C160 |
| Timaru, | St Mary's, A78, C178-C211 |
| Tinwald, | St Andrew's, C261 |
| Tuahiwi, | St Stephen's, C263 |
| Waiau, | All Saints', C264-C267 |
| Waihi, | St John's, A81 |
| Waihao Downs, | St Michael and All Angels', C268 |
| Waikari, | Ascension, C269 |
| Waimate, | St Augustine's, C270-C275 |
| Windermere, | St John's, C293 |
| Woodbury, | St Thomas's, A82-A84, C294-C296 |
| Woodend, | St Barnabas's, C297 |

CHURCH, Greek Orthodox

| | |
|-------------------|------------------------|
| Christchurch, | |
| <i>St Albans,</i> | Assumption, B266, B267 |

CHURCH, Interdenominational

| | |
|---------|---------------------------|
| Ashley, | St Simon and St Jude, C24 |
|---------|---------------------------|

CHURCH, Methodist

| | |
|--------------------|--------------------------------|
| Christchurch, | |
| <i>Addington,</i> | St John's, B6-B11 |
| <i>Cashmere,</i> | St James's, B28 |
| <i>City,</i> | Durham Street, B113-B115 |
| <i>Fendalton,</i> | St John's, B185-B187 |
| <i>Merivale,</i> | St Alban's, B207-B210 |
| <i>Somerfield,</i> | St Mark's, B270 |
| Greendale, | Greendale, C88 |
| Timaru, | Bank Street Wesley, C212, C213 |
| | Woodlands Street, C259, C260 |

CHURCH, Presbyterian

| | |
|-------------------|------------------------------|
| Ashburton, | St Andrew's, C17-C23 |
| Cave, | St David's, C36-C49 |
| Christchurch, | |
| <i>Cashmere,</i> | Cashmere Hills, A5, B26, B27 |
| <i>Riccarton,</i> | St Ninian's, B264 |
| Culverden, | St Andrew's, C54, C55 |
| Geraldine, | St Andrew's, C79-C81 |
| Hanmer Springs, | St Andrew's, C91, C92 |
| Pleasant Point, | St John's, C124, C125 |
| Rangiora, | John Knox, C139 |
| Timaru, | Chalmers, A80, C214-C227 |
| | St Paul's, C228-C230 |
| Tinwald, | St James's, C262 |
| Waimate, | Knox, C276-C285 |

CHURCH, Roman Catholic

| | |
|--------------------|-------------------------------------|
| Akaroa, | St Patrick's, C3 |
| Amberley, | Most Holy Passion, A67, C5, C6 |
| Christchurch, | |
| <i>City</i> | St Mary's, B143-B145 |
| <i>Dallington,</i> | St Paul's, B172 |
| <i>Mairehau,</i> | Our Lady of Fatima, B193, B194 |
| <i>St Albans</i> | Our Lady of Perpetual Help, B269 |
| <i>Sumner,</i> | Our Lady Star of the Sea, B275-B277 |
| Leeston, | St John's, C104 |
| Loburn, | St Brigid's, C105, C106 |

CHURCH, Roman Catholic (continued)

| | |
|------------------------|------------------------------|
| Makikihi, | St Mary's, C107, C108 |
| Morven, | St Joseph's, C110-C112 |
| Pleasant Point, | St Mary's, C126 |
| Rangiora, | St Mary and St Francis, C140 |
| St Andrews, | St Andrew's, C142, C143 |
| Temuka, | St Joseph's, C161-C177 |
| Timaru, | Sacred Heart, C231-C256 |
| Waimate, | St Patrick's, C286-C292 |

CHURCH, Salvation Army

| | |
|----------------------|---------------------|
| Christchurch, | |
| <i>City,</i> | Citadel, B167, B168 |

CHURCH, Union / Co-operating

| | |
|------------------|-------------------|
| Cust, | St David's, C58 |
| Darfield, | Trinity, C59, C60 |
| Kaiapoi, | Wesley, C98 |

COLLEGE (See also CHAPEL, School)

| | |
|----------------------|---|
| Christchurch, | |
| <i>Fendalton,</i> | Christchurch Boys' High School, A47, A48 |
| <i>Ilam,</i> | Christchurch College of Education, B190, B191 |
| Timaru, | Timaru Boys' High School, A79 |

CONVENT (See also CHAPEL, Anglican and Roman Catholic)

| | |
|----------------------|-------------------------------|
| Christchurch, | |
| <i>City</i> | Sisters of the Missions, B158 |

PUBLIC

| | |
|----------------------|---|
| Christchurch, | |
| <i>Cashmere,</i> | Sign of the Takahe, B29-B33 |
| <i>City,</i> | Arts Centre, A17 |
| | Canterbury Provincial Council Buildings, A18-A29, B88-B97 |
| | Government Buildings, B116, B117 |
| | Robert McDougall Art Gallery, A38-A42, B123 |
| | State Trinity Centre, B169-B171 |

APPENDIX 7. COMMEMORATION INDEX.

Note: Individual people killed in war are indicated by an asterisk. See also 'World War I' etc.

| | | |
|---------------|-------------------------------|---|
| Acland, | Emily W., C113 | |
| | Geoffrey, A73 | |
| | Henry D., C115 | |
| | John B.A., C113 | |
| | Mary, A73 | |
| Adams, | Luke, B280 | |
| | Mary A., B280 | |
| Allen, | Margaret J., C11 | |
| | William F., C11 | |
| Allison, | Mavis, B177 | |
| Amy, | Catherine, C137 | |
| | Edith M., C137 | |
| | Moreau, C137 | |
| Amyes, | Alfred, C34 | |
| | Alfred C., C34 | * |
| | Elizabeth A., C34 | |
| Anderson, | Ernest R., B80 | |
| Andrews, | Louisa, A50 | |
| Anglican, | Cathedral Centenary, B49, B50 | |
| Ashburton, | Hospital nurses, C15, C16 | |
| Ashworth, | Frederick R., C128 | * |
| | John M., C128 | * |
| Askin family, | C79, C81 | |
| Austin, | Hugh, B184 | |
| | Vera, B184 | |
| Baker?, | Constance, C34 | |
| Barclay, | Clifford C., C270 | * |
| Barker, | Alfred C., B82 | |
| | Emma, B66, B82 | |
| | Lucy M., A75 | |
| | William E., A75 | |
| Bashford, | Mary A., B13 | |
| Baxter, | James, C20-C23 | |
| | Oliver J., C141 | * |
| Beard, | George C., A64 | |
| | Harry S., A63 | |
| Beckett, | Sarah T., B174 | |
| | Thomas W.N., B174 | |
| Begg, | Adam, C230 | |
| | Margaret, C230 | |
| Bell Hay, | Emily, B69 | |
| | Thomas, B69 | |
| Birch, | Josiah, C96 | |
| Blackmore, | Elizabeth, C28 | |
| | George, C28 | |
| Blackwell, | Frederick. W. B185 | |
| | Joseph H., C98 | |
| | Margaret B., C98 | |
| Blatchford, | William F., C155 | |
| Blunden, | Alice, C57 | |
| | Leonard W., C57 | * |
| | Reginald, C57 | |
| Bourne, | Charles F., B103 | |
| Bowker, | George, C183 | |
| | Selina W., C183 | |

| | | |
|---------------|------------------------------|---|
| Bowman, | Frances, C4 | |
| Boyle, | Alexander, B260 | |
| Brittan, | Louisa, B25 | |
| | William G., B83 | |
| Brown, | Emily, C74 | |
| | George F., C296 | |
| | Herbert, A68 | |
| | John T., C75 | |
| Bruce, | James, C283 | |
| Bruce | Jeanie, C283 | |
| Bryan-Brown, | Guy S., A31 | * |
| Bullock, | Samuel, B182 | |
| | Sarah, C12 | |
| | Thomas, C12 | |
| Burdon, | Cotsford M., A83 | |
| Burnett, | Andrew, C36 | |
| | Catherine, C36 | |
| Byrne, | William J., C247 | * |
| Cahill, | Hugh, B219 | |
| | Thomas, B194 | |
| Cameron, | Colin, C222 | |
| | Jensene, C222 | |
| | Margaret, C222 | |
| Campbell, | Charles, C104 | |
| | Charles R., C51 | |
| | family, B156 | |
| | Sara, C51, C52 | |
| | William R., C50 | * |
| Carter, | Andrew, C277 | |
| | Margaret, C277 | |
| | Mary, C277 | |
| Cathedral, | Anglican Centenary, B50 | |
| | Roman Catholic Jubilee, B139 | |
| Chambers, | Edward E., B98 | |
| Chapman, | Robert, C56 | |
| Chilton, | Frank, B211 | * |
| Cholmondeley, | G.J., B252 | |
| Christmas, | Mary, B119 | |
| Clark, | Clara, B115 | |
| Clayton, | Maude, B253 | |
| Clemett, | John A., C97 | |
| Cochrane, | John, C282 | |
| Colonists, | B35 | |
| Colyer, | Jane V., C223 | |
| Connelly, | Mary, B268 | |
| Cook, | Mary J., C119 | |
| | William, C119 | |
| Cookson, | Isaac T., A9 | |
| | Janetta M., A9 | |
| | Mary A., B181 | |
| Coop, | Iltyd L.M., C103 | |
| Cowlin, | Rachel, C86 | |
| Crichton, | James W., B14 | * |
| Croft family, | C6 | |
| Crofts, | Hilda E., B261 | |
| Crosse, | Earnest C., A32 | |
| Currie, | Thomas E., B24 | |
| Curtin, | Margaret, B193 | |
| Cuthbert, | Emily R., B15 | |
| D'Auvergne, | Lucretia A., B73 | |

| | | |
|-------------------|------------------------------|---|
| Daly family, | B283 | |
| Dampier-Crossley, | Croslegh, C95 | |
| Darby, | Raymond P., B157 | |
| Davie, | Ann, C221 | |
| | Robert, C221 | |
| Davison, | Francis, C53 | * |
| Day, | William A., B56 | |
| Dennistoun, | George, A74 | |
| | James R., A74 | * |
| Desmond, | William E., A61 | |
| Dewar, | Alexander R., C58 | * |
| Disabled people, | B186 | |
| Dixon, | Henry W., C25 | |
| Dobson, | George, B75, B76 | |
| Donald, | Mary, A51 | |
| | William, B192 | |
| Dorman, | Charles P., C72 | * |
| Down, | John, B8 | |
| | Eliza, B8 | |
| Dudley, | Benjamin W., B39, C131, C134 | |
| | Mary F., C132, C133 | |
| Elmslie, | Alexander H., C91, C92 | |
| Elworthy, | Edward, C192, C193 | |
| | Janet M., C35, C190 | |
| Evans, | Fanny, C98 | |
| | Richard, C98 | |
| Ewart, | Mary, A35 | |
| Fairbairn, | Ada, A49 | |
| | Andrew, A49 | |
| Fennessy, | Matthew, B226 | |
| Fenwick, | Alfred C., B62 | |
| | Anne G., B63 | |
| | Charles L.C., B63 | |
| | Emily A., B62 | |
| | Eunice M., B62 | |
| | Lewis G., B62 | |
| Ferrier, | Claude, B196 | |
| | Emma M., B196 | |
| | Marjorie R., B205 | |
| Field, | Elizabeth A., A53 | |
| | Thomas C., A53 | |
| Firth, | Judith D., B200-B202 | |
| | Marianne B., B204 | |
| Fisher, | Alice J., B262 | |
| Fitzgerald, | Fanny E., B38 | |
| | James E., B38 | |
| Fitzgibbon, | Ellen, C106 | |
| | Michael, C106 | |
| Flanagan, | Susannah, B282 | |
| Flatman, | Frederick R., A82 | |
| Foster, | Rebie, A45 | |
| Franklin, | Alice M., B259 | |
| Freeman, | Patricia F., B181 | |
| Funston, | Frederick S., B68 | |
| Gabbatis, | Thomas L., C128 | * |
| Gardiner, | Daisy, C100 | |
| Gardner family, | B147 | |
| Garrick, | Elizabeth M., A59 | |
| | Francis J., A59 | |
| Gebbie, | William D., C155 | |

| | |
|----------------|------------------------|
| Genn, | Fanny, C272 |
| Gibson, | Frederick D., A55 |
| | Helen F., B195 |
| | Mary F., A55 |
| Gilbert, | Constance, B258 |
| | Elizabeth, B258 |
| | Genevieve, B258 |
| | Hannibal J.C., B258 |
| | Mary J., B258 |
| Ginaty, | Lawrence M., B221 |
| Glover, | Bernard, B259 |
| Goodman, | Russell S., C183 |
| Graham, | Peter, A5 |
| Grant, | Alexander, C215 |
| Gray, | Cyril, C101 |
| | Marguerite, C101 |
| Gray, | Martha D., B58 |
| Greal, | Patrick, B213 |
| Greenwood, | Arthur, C145 |
| | Clara, C145 |
| | James D., B48 |
| | Joseph, B48 |
| Grigg, | Henry R.S., B102 |
| Grimes, | John J., B131-B133 |
| Grocott, | Derek, B9 |
| Groves family, | C225 |
| Hadfield, | Gladys, B57 |
| Hall, | Decima, C87 |
| | John, C93 |
| Halpin, | Johanna, B220 |
| Hamilton, | Geoffrey, B198 |
| | Marion, B198 |
| | Thomas A., B175 |
| Hanley, | John, C110-C112 |
| Hanmer, | Fannie, B181 |
| | Philip, B181 |
| Harman, | Annesley F.G., B79 |
| | Richard J.S., B37, B77 |
| Harper, | Edward P., A41 |
| | Emily, B47 |
| | Henry, C179 |
| | Henry J.C., B100, C198 |
| Harris, | Caroline, C29 |
| | Edward, C29 |
| | W. Chambers, B99 |
| Harrison, | Alfred, C9 |
| | Gerald, C120 |
| | Harold, C120 |
| | James, C120 |
| | Omra, C9 |
| Harry, | William, B278 |
| Hassal, | Thomas M., B41 |
| Hawdon, | Joseph, B44 |
| Hawley, | Guy D., B187 |
| Haxell, | Margaret E., B4 |
| Helmore, | George H.N., A58 |
| | Georgina C., B199 |
| | Phoebe M., A56 |
| Hertnon, | Thomas, C233 |
| Heygate, | Janet L., B183 |

*

*

| | | |
|-------------------------|--------------------------------|---|
| Hill, | Ellen, C145 | |
| | Harry J., C145 | |
| | Henry P., A57 | |
| | Nora A., A57 | |
| | William, C145 | |
| Home, | Mary, C217 | |
| Horsley, | Ethel, B19 | |
| Howitt, | Charlton, B75, B76 | |
| Hubbard, | Amy, C146 | |
| Hunt, | Jean E., C224 | |
| I'Anson, | Louisa, B5 | |
| Inman, | Edward W., C129 | |
| | Lucy A., C129 | |
| Inwood, | Augustus R., B23 | |
| | Daniel, B84 | |
| | George T., B70 | |
| Irwin, | William F., C26 | * |
| Isaac, | James R., A2 | |
| Jackson, | John, C213 | |
| | Martha, C213 | |
| Jacobs, | Charlotte E., A13-A16 | |
| | Henry, B101 | |
| Jameson, | James P., B169-B171 | |
| | Jane jnr., B169-B171 | |
| | Jane sen., B169-B171 | |
| Jamieson, | Arthur G., C103 | |
| Jarman, | Fränk E., C59 | * |
| | Harry N., C59 | * |
| Johnston, | Amelia D., B78 | |
| | Robert E., B180 | |
| Jubilee, | Roman Catholic Cathedral, B139 | |
| Kennedy | family, B150 | |
| | Peter, B257 | |
| Kippenberger, | Howard, A47, A48 | |
| Knight, | Henry A., C60 | |
| Lance, | Mary, B291 | |
| Lane, | Alice, B203 | |
| | William, B203 | |
| Lawn, | Victor C. B185 | |
| Le Menant Des Chesnais, | Theophile, B153 | |
| LeLievre, | Mary J., C3 | |
| Lee, | Marianne E., B74 | |
| Leech, | Ann, A77 | |
| | George J., A77 | |
| Lewton, | Inez, C147, C148 | |
| Lloyd, | Jane B., C85 | |
| Loughrey family, | B286 | |
| Lowery, | Jane, C262 | |
| Ludemann, | Hannah, C145 | |
| | John, C145 | |
| Lunn, | Mary E., B294 | |
| Luxmoore, | Mary, C191 | |
| | Philip B. C200-C211 | |
| Lysaght, | Mary E.D., A72 | |
| Lyttleton, | Emily, C130 | |
| | Emily H., C130 | |
| | Westcote M., C130 | |
| MacDonald, | Annie, B61 | |
| Macfarlane, | Alice R., C267 | |
| | David D., C264 | |

| | | |
|-------------------|--------------------------------|---|
| Macfarlane, | Duncan C., C267 | |
| | Mary F., C264 | |
| | Minnie M., C55 | |
| | Walter, C55 | |
| Mackenzie, | Eva, C80 | |
| | Kenneth, C80 | |
| Mackie, | Anne, B12 | |
| Maddren family, | A46 | |
| Madsen, | Gertrude F., A61 | |
| Maidens, | Arthur T., C27 | |
| | Louise E., C27 | |
| Mannerling, | Annie, C73 | |
| Marnane, | Michael, B151 | |
| Masonic Order, | B29 | |
| Massey, | Mary R., C195 | |
| Mathias, | Lionel O., B106 | |
| | Octavius, A6-A8, A38 | |
| Maude, | Sybilla E., A12, A36 | |
| McCabe, | John, B285 | |
| | Julia, C240-C243 | |
| McDonnell family, | B149 | |
| McDougall, | Malvina M., B196 | |
| | Robert E., B196 | |
| McKellar, | Alfred A.M., B263 | |
| McLernon, | Myra, B176 | |
| | Samuel, B176 | |
| McMillan, | Agnes, B26 | |
| | Bryce, C54 | |
| | Lucy, C54 | |
| McNab, | Donald G., C260 | * |
| McTaggart, | Anne, B85 | |
| Mellish, | Edith, A11 | |
| Menzies, | Mary B., C271 | |
| Merton, | George H., B104 | |
| Meyer, | Charles, C61-C65 | |
| | [Ellen M.? C61-C63, C66] | |
| Mills, | William J., B273 | |
| Mitton, | Michael, C116 | |
| Moffat, | Ethel H., A76 | |
| Mollet, | Thomas, B72 | |
| Moore, | George H., C82 | |
| | Mary, B251 | |
| | William, B251 | |
| Moorhouse, | Ann E., C273 | |
| | Elizabeth, B121 | |
| Moorehouse, | James W., C273 | |
| Moreland, | Christopher H., B105 | |
| Mouat, | Barbara, C226 | |
| | Robert A., C226 | |
| Muir, | Rose, B120 | |
| Mulcock, | Edward, B23 | |
| Mullin, | Mary, C244-C246, C249-C251 | |
| | Michael, C244-C246, C249-C251 | |
| | J.G., B23 | |
| Murray, | St John's, Addington, B10, B11 | |
| Musicians, | Cecil G., A10 | |
| Mutter, | C., Allan., C1 | |
| Nalder, | Arthur C., B108 | * |
| Neave, | Eliza M.C., B293 | |
| | Francis D.S., B293 | |

- Neave,
Needlework Guild,
Newman,
Nicoll,
Northcote,
- Norton,
- Nurses,
- O'Connell family,
O'Connor,
O'Meeghan,
- O'Regan,
Ollivier,
Olsen,
Orbell,
Orchard,
Orford,
Overton,
- Palliser,
- Palmer,
Parishioners,
- Parkerson,
Parkinson family,
Parsonson,
Pascoe,
Pattrick,
Peace,
Peaché,
- Peacock,
- Perry,
- Pioneer
- Pioneers,
- Piper,
Porter,
- Powell,
Powell,
- Henry E., B107 *
St Mary's, Timaru, C178
Elizabeth, B271
Charles W., C14
Edith M., C94
Frances V., C266
Francis S., C265
Hugh, C265
James A., C265
Thomas F., C266
Gertrude E., B186
Raymond T.H., B186
Ashburton Hospital, C15, C16
Pioneer, A34
B138
Thomas P., B154
Ellen, C239
Michael, C239
Thomas, B172
Claude, B75, B76
David O., B51
Reginald H., C77
Albert, B17, B18
Joseph R., A81
Hilda M., C144
Percy J., C144 *
Percy L., C144
Charles, C182
Elizabeth, C182
Joseph, B74
Greendale Methodist Church, C88
Waikari Anglican Church, C269
Burrell, B81
C99
Helen E., B27
Alice, B16
Annie, A37
B272
Alfred E., C121
Edward J.C., C121
Ida F., C121
John J., B207-B209
John T., B210
Cecil J.H., C189
Elizabeth, C194
Mackenzie Country women, C45
Nurses, A34
Parishioners of St John's Barrhill, C28
Tinwald women, C261
Canterbury Methodist, B28
in Mayfield, C109
of Methodism in Addington, B7
of New Zealand, A60
of the Pleasant Point district, C124
Waimate Knox Presbyterian, C276, C278
Rowland F., C71 *
Ernest E., A80
Isabella D., A80
E.C., A61
Rhoda, A61

| | | |
|----------------------|--------------------------------|---|
| Prebble, | James, C127 | |
| Preston, | Anna, C78 | |
| | James, C78 | |
| Priest, | William, C185 | |
| Quinn, | Mary, C108 | |
| | Nicholas? C107 | |
| Rendle, | Anthony D.R.R., C10 | * |
| Rhodes, | George, C180 | |
| | George H., C188 | |
| | Jessie, C151 | |
| | Jessy, C68 | |
| | Robert H., B46 C180 | |
| | Robert H., C67 | |
| | William B., C180 | |
| Richards, | Edward, C268 | |
| | Elizabeth, C268 | |
| | Reginald J., A33 | |
| | Isaac L., B53, B54 | |
| | Sybil, B59 | |
| Richmond, | Mathew, B78 | |
| Risely, | E.H., B168 | |
| Ritchie, | Dennis G.A., C181 | * |
| | Dorothy C., C181 | |
| | Henry S., B279 | * |
| | William T., C181 | |
| Robinson, | Eliza J., B290, B292 | |
| | William, B288 | |
| Rogers, | Harry L., C139 | |
| | Mary M., C139 | |
| Roman Catholic, | Cathedral Jubilee, B139 | |
| Rowe, | Mary A., C2 | |
| | Richard, C2 | |
| Rudkin, | Lawrence, B114 | |
| St Gabriel, | Mary [Elizabeth Conochy], B158 | |
| Sayle, | G.R.F., C1 | |
| Scott, | Annabella, B296 | |
| | Gertrude E., A66 | |
| | Thomas M., B296 | * |
| | Thomas R., C69 | |
| Seddon, | Harry, A63 | |
| Sedgwick, | Henry S., B86 | |
| Selfe, | St Andrew's, Redcliffs, B259 | |
| Servers, | B60 | |
| Settlement founders, | B148 | |
| Sheedn family, | James, C187 | |
| Shepherd, | Alice M.C., B52 | |
| Sheppard, | Henry G., B52 | |
| | Charlotte J., C24 | |
| Simpkinson, | of the Good Shepherd, B235 | |
| Sisters, | Ada C., C136 | |
| Smith, | Charles J., C136 | |
| | Ellen, C149 | |
| | Lucy C., C138 | |
| | Susan, C149 | |
| Smithson, | S. Douglas W., C199 | |
| Smyth, | P.J., C248 | |
| Stack, | Eliza, B178 | |
| | James W., B178 | |
| Stokes, | Mathew H., C297 | |
| Streeter, | Thomas, C76 | |

| | |
|-----------------------|---|
| Studholme, | Edgar C., C275 Ellen, A54, B36 Ephgenia (Effie), C275 John, A54, B34 John jnr, A71 Michael, C274 [Unidentified child? B121] |
| Sullivan, | James, C240-C243 James J., C240-C243 Jane, C240-C243 [Father, mother and sister], C126 |
| Talbot, | Charles J., C70 Christiana, C160 Elizabeth E., C158 John, C159 Leslie V., C7 |
| Tancred, | Henry J., B78 Thomas, B45 |
| Taylor, | Ada S., B55 Elizabeth B., B6 Mary D., C216 Thomas E., B6 Walter J., B55 |
| Thomas, | David, C13 Rupert J., C13 * |
| Thomson, | [William? C20-C23] Georgiana, B252 Lucy A.D., C114 Maria, B64, B65, B123 Mabel, B122 |
| Thurston, | Benjamin, C30 |
| Thyer, | Annie, C83 |
| Townend, | Joseph H., C84 |
| Townsend, | Charles, A52, B75, B76 |
| Tripp, | Charles G., C295 Ellen S., C294 |
| Tubbs, | Bridget, B214 |
| Tubman, | John, C142, C143, C256 |
| Tuck, | Florence, B113 William, B113 |
| Turnbull, | Mary H., C186 Richard, C186 |
| Turner, | Alfred H., B279 * |
| | James M., B279 * |
| Turton, | William P., A84 |
| Venning, | Charles, C231 |
| Vincent, | Alfred, C259 Annie, C259 Eliza, C259 Stanley V.C., C259 * |
| von Haast, | Eva V., B20 |
| Waimate Knox worship, | C279 |
| Wallace, | James A., A65 |
| War (see World War) | |
| Ward, | Emma, B295 George, B295 |
| Watson family, | C5 |
| Watt, | Leslie J., C17-C19 |
| Watts-Russell, | John C., B40, B289 |
| Weathered, | John J., B197 |

- Weathered,
 Whitcombe,
 White,
 Wiggins,
 Wigley,
 Wilkinson,
 Williams,
 Williams,
 Willock,
 Wilson,
 Wood,
 Woods,
 Woollcombe,
 World War I:
 World War I and II:
 World War II:
 Wright,
 Wylie,
 Young,
 Young people,
- Sarah G., B197
 Henry, B75, B76
 Eliza, B142
 Thomas, B141
 Clement E., B274 *
 Mary, B121
 Alfred, B168
 Elizabeth, B168
 Abraham J., C31
 Dora, B178
 Ethel H., A69
 Hartley, A69
 Isabel, A69
 John H.B., A69
 Reginald M., A69
 Walter J., B178
 William W., B109, B110
 Doris R.C., A4
 Frances S., B22
 Frederick H., B22
 Grace, B71
 John C., B42
 Sibella A., B297
 William, B112
 William B.D., B111
 Amy L., B206
 Walcot, B206
 Nat, B184
 Stella, B184
 R.A. Belfield, C197
 Canterbury College members, A17
 College of Education fellows, B190, B191
 Fendalton men, B179
 Parishioners, - Geraldine, A70
 - Ashburton, C8
 - Timaru, C212
 - Waimate, C280
 Soldiers in general? B265, C102, C154
 Sumner men, B272
 Parishioners, - Mount Somers, C117
 - Timaru, C214
 Those killed, A78, C229
 New Zealand Regiment, C32, C33
 New Zealanders in the Battle of Britain, B188
 Parishioners, - Cashmere, A3
 - Rangiora, C135
 RNZAF members, B189
 Royal New Zealand Infantry Regiment, C32, C33
 Soldiers in general? C125, C281
 and the Malayan Campaign, A79
 Edward G., C293
 Philip N., B212
 Margaret, C284
 Jeanette, C220
 William S., C220
 St Paul's, Timaru C228

APPENDIX 8. SUBJECT INDEX.

Note: Tracery subjects and angels, other than archangels, are not included unless of more than general relevance to the principal subject.

- Abraham, A60, C268
- Action, A17
- Adam, A49, A61
- Agony in the Garden (see Christ)
- Alpha and Omega Symbols, C63
- Angel,
 - of Charity, A35
 - Guardian, B231, B263, C162
 - of Hope, A34
 - of the Nativity, A68
 - of the Resurrection, A4
 - with the Crown of Life, A84
 - with a Scroll, C62, C199, C200-C211
 - Supreme, Christ as, A83
- Angels,
 - Carrying a Child to Heaven, A42
 - with Emblems, B27
 - Orders of, B35, B43, B77, C179
 - in a Vine, A76
- Annunciation,
 - to St Mary BV (see Saint, Mary BV)
 - to the Shepherds, A68, C191
- Antrobus Arms, B31
- Apostolic Church Figures, C179
- Archangel,
 - Gabriel, B153, B265, C53, C161
 - Annunciation by (see Saint, Mary BV)
 - Michael, A3, A70, A74, B45, B54, B151, B265, C53, C135, C268
 - and the Defeated Dragon, A78, B70, B103, C165
 - and the Defeated Serpent, B54, C14
 - Defeating the Devil, B188, C244, C268
 - Defeating the Dragon, A48, B108
 - and the Orders of Angels, B77
 - Patron Saint of the RAF, B188, B296
 - and St George, A74, A78, B103, B257
 - Raphael, A70, B53, C164
- Baptism, B17, B133
- Benedicite Canticle, C180
- Bishop Grimes, B131
- Bishop Harper, B100
- Boy with the Loaves and Fishes, C148
- Burning Bush, C33, C285
- Canterbury College of Education Arms, B191
- Canterbury Landscape, C88
- Carpenter's Workshop (see Christ)
- Catholic Church Figures, C179
- Censer, B164
- Chalice and Wafer, B165
- Charity, A35, A69, A72, B171, B203, B292, C67, C74, C264
 - Christ as, C293
- Chivalry, B179, B190

- Christ** (see also **St Mary BV**),
Agony in the Garden, B16, B183, B196, B248
as Alpha and Omega, A31, B100
Ascending, A38, A49, B265, B272, C133
Ascension of, A1, B22, B37, B108, B233, B260, C8, C117, C145, C159, C181, C214, C269, C278
Baptism of, A1, A7, B63, B193, C86, C153, C247
Blessing, A40, A63, C9
the Bread of Life, B185, B290, C17, C220, C279
- Christ, Calling**,
Nathanael, B47
St Andrew, C20
St Peter and St Andrew, B75
Calming the Waters, B98, B272, C252
in the Carpenter's Workshop, B8, B138, B206, B229, B284, C276
Carrying the Cross, B241, B274
and Children, A37, B24, B46, B52, B72, B102, B182, B201, B208, B245, B263, B280, B282, C7, C35, C71, C93, C94, C114, C118, C137, C198, C213, C215, C228, C261, C271, C277
of Many Nations, C70
Comforted by St Veronica, B196
with the Crown of Life, A51
Crowned with Thorns, C110
Crowning St Mary BV, B227
Crucified, A3, B19, B183, C59
and Mourned, B16, B60, B196, B230, B242, B278, C3, C59, C105, C113, C239
Crucifixion, B146, B172, C135, C278
the Dead Christ, held by St Mary BV, A67
Disbelief of St Thomas, B65, C116
Disputing with the Doctors, B38
The Divine Infant of Prague, B287
at the Door (see also **Christ, The Light of the World**), B109, B288, C133
and the Faithful Centurion, B107
Feeding of the Five Thousand, B264
Giving the Crown of Life, C212, C280
God's Ministry Through, C15, C16
The Good Shepherd, A5, B12, B20, B23, B38, B67, B87, B110, B175, B186, B219, B258, B271, B279, B294, C2, C11, C18, C26, C31, C36, C58, C60, C64, C72, C80, C115, C127, C130, C132, C144, C147, C156, C180, C230, C241, C262, C264, C277, C293, C296, C297
in a Canterbury Landscape, B28
and a Farmer, C54
Finding the Lost Sheep, A5
in the Kaituna Valley, C99
with a Pioneer Family, A71
with a Shepherd, B19
- Healing**,
a Blind Man, C196
a Child, B58, B182
a Crippled Man, B39, C151
a Woman of Haemorrhage, C151, C196
- Holy Family** (see also **Christ, Nativity of**) B284, C276
in the House of St Martha and Mary of Bethany, B64, C45, C272
- Last Supper**, B60, B63, B132, B270, C106
The Light of the World, B5, B23, B186, B273, B279, B288, C2, C11, C18, C57, C58, C68, C77, C115, C138, C139, C221, C229, C277, C297
- Mary of Bethany Wiping Christ's Feet**, B38
Miracle of the Loaves and Fishes, C22, C253

Christ (continued),

Miraculous Draught of Fishes, C217
Mocked, B250
Nativity of, A1, B7, B74, B258, B276, C69, C76
Parables of (see Christ, The Good Shepherd, Good Samaritan, Lilies of the Field, Lost Coin, Prodigal Son, Sower)
Preaching in the Temple, A62
Raising Jairus's Daughter, B208, C151
Reassuring St Martha, B106
Resurrection of, B61, B174, B195, B234, B252
the Resurrection and the Life, B272, B296, C19, C222, C260, C281
Risen,
 Appearance to St Mary BV, C12
 Appearance to St Mary Magdalene, B55, B195, B243, B252, B281, B291, C12, C73, C189
 Appearance to Ten Apostles, C218
 Appearance at Tiberias, B114, C155, C185, C216, C284
 Blessing, A70, B35, B41, B47, B145, B259, B289, C1, C4, C135, C141, C179
 at the Tomb, C5, C78, C83, C119
 Command to Preach, Teach and Heal, C219
 Commanding St Peter at Tiberias, B19, B75, B99, B114, B285, C155, C216
 and a Nurse, C257
 Parting Message to the Disciples, B76
 Seated in Majesty, A3, A50, A77, A80, B4, B105, C53, C123, C192, C263
 with St Mary BV and St Joseph, C126, C163
 Walking on the Water, A41, C197
Road to Emmaus, B195
Sacred Heart of, B127, B157, B159, B251, B286, C104, C111, C143, C235, C289
Saving a Man, A5
Saving St Peter from Drowning, A52, C197
Saviour of the World, A30, B6
Scourging of, B249
Sermon on the Mount, B182, B262, C96, C240, C274
Sower, Christ as, B20
Supper at Emmaus, B113
Supreme Angel, Christ as, A83
Teaching, B211
Thanked by a Man Healed of Leprosy, B39
Turning Water into Wine, B295, C188
Transfiguration of, B49, B238, C84, C273
The True Vine, B23, B185, B290, C59, C71, C128
Walk of Faith Leading to, C28
Walking on the Water, A41, C197
the Way, the Truth and the Life, C283
Welcoming all who Labour, B253, C258
and the Woman of Samaria, C75, C230

Christ-Child (see also Christ, Carpenter's Workshop, Holy Family, Nativity)

Adoration of,
 by the Magi, C191
 by the Shepherds, A73, B237, C109, C190, C243, C294
 by the Shepherds and the Magi A53, B59, B181
Blessing, A81, B202
Presentation of, B56, B236, C87, C182, C194, C254

Christ-Child (continued),
 with St Antony, C10
 with St Joseph, B140, C166
 with St Mary BV (see St Mary BV),
 with St Rose, C174
 with St Stanislas Kostka, B149
 Seated on a Rainbow, A72
 Teaching in the Temple, A62, B102, B235, C195, C255
Cornelius, C13
Corporal Works of Mercy, A9
Crown of Thorns and the Crown of Life, B187
Daniel, A64, C165
David, A78, B10, B48, B179, C36
Deborah, C152
Dorcas, A51, B47, B171, C158
Dove of the Holy Spirit, A2, A50, A59, A70, A81, B162, B184
Dove of Peace, B121
Dying Knight Supported by an Angel, B14
Edinburgh Castle, B112
Eli, C194
Elijah, C84, C273
Elizabeth, mother of St John the Baptist, C186
English,
 Arms, B30
 Flowers, C183
 Flowers and Fruit, B293
 Historical Figures, A17
Ethiopian, B44
Eucharist, B18, B133, B184, C140
Eve, A49, A61
Ezekiel, A64
Faith, A36, A69, A72, A81, B13, B27, B55, B170, B203, B292, C51, C67,
 C74, C100, C222, C229, C293
Faithful Centurion (see Christ)
Farmer, C54, C180, C267
Feeding of the Five Thousand (see Christ)
First Canterbury Regiment Insigne, A47
Fish of the Sea, A61
Fisherman, C267
Floral grisaille, C171, C172
Fortitude, B179, C229
Four Evangelists, A30, A65, B26, C96
French Arms, B30
Fruits of the Spirit, B62
Gabriel (see Archangel)
Gather up the Fragments, B173
Gideon, A78
God the Father A3, B227
Good Samaritan, B192, B205, B261, C24, C95, C295
Good Woman and her Daughter, B25
Grave of William B.D. Wilson, B111
Grimes, Bishop, B131
Grisaille, B21, B207, B209
Grisaille and Bosses, A18-A29
Guardian Angel, B231, B263, C162
Hannah, C194
Harper, Bishop, B100
Heraldry (incorporated in windows), A60, A69, A70, A74, A79, B4, B20, B37-
 B41, B44-B48, B100, B101, B111, B112, B192, B256, B293, C9, C85, C99,
 C181, C198, C275, C295

Holy Family (see Christ)
 Hope, A34, A69, A81, B13, B55, B169, B199, B203, B292, C51, C67, C74,
 C100, C222, C293
 Humanity, A17
 IHS Monogram, B267, C61, C140, C157
 Insignia (incorporated in windows), A78, B111, B112, B180, B257, B279, B296,
 C10, C33, C181
 Isaac, C268
 Isaiah, A64
 Jairus's Daughter, B208, C151
 Jeremiah, A64
 Joseph, B48
 Joshua, A78, B42
 Justice, A17, B5, B179, B190, C141
 Kaituna Valley, C99
 Kowhai, White Violet and Mountain Daisy, C129
 Lamb of God, A7, A54, A61, B43, B118, B163, B258, B293, C66, C76, C89,
 C156
 Lamb of the Revelation, A2, B52, C79
 Last Supper (see Christ)
 Laying on of Hands, B63
 Let all the World Sing, A33
 Lilies, C122
 Lilies of the Field, B76, B115, C34
 Lost Coin, B175
 McCauley, Revd Mother Mary Catherine, B147
 Magnificat, B139
 Maori, A17, B6
 Mary of Bethany, B38, B51, B64, B169, C45
 Mary the Mother of James, B123, B252
 Maries at the Empty Tomb, B123, C196
 Masonic Symbols, A6, A8, B29, B98, B192
 Miracle of the Loaves and Fishes (see Christ)
 Miraculous Draught of Fishes (see Christ)
 Miriam, C152
 Moses, A60, B42, C84, C273
 Nathanael, B47
 New Zealand,
 Birds, A49, A71, A75, B258, C183
 Flowers, C129, C183
 Flowers and Fruit, B293
 Nurse, A3, C257
 Old Testament Figures, B265, C179
 Patience, B292, C51
 Patterned quarries, B88-B97
 Peace, B190, C52, C264
 Pelican Feeding its Young, B131
 Pentecost, B232
 Pioneer Family, A60, A71, B4
 Prodigal Son, B46, B175
 Prophets, A64
 Psalm 139, C98, C259
 Queen Bertha of Kent, C178
 Rachel, C45
 Raised Wafer and Chalice, B166
 Raphael (see Archangel)
 Reflections, B167, B168
 Rhodes Arms, B32
 River of Life, A32
 Road to Emmaus (see Christ)

Ruth, A60, C36, C160
 Sacrifice, B179, C141
 Saint,
 Agatha, B119
 Agnes, B244, C176
 Aidan, C117
 Alban, C123
 Aloysius, C231
 Alphonsus Liguori, C170
 Andrew, B40, B83, B198, C49, C55, C181, C204, C221, C224
 Bringing the Boy with the Loaves and Fishes, B198, C22
 Bringing St Peter, C21
 Christ Calling, B75, C20
 Cross of, B256
 Crucified, C23
 as a Fisherman, B176, C92, C181
 Mourning Christ, C59
 Ann, B197, B200, C136, C177, C237
 Antony, C10
 Augustine of Canterbury, A3, B101, B126, C275
 Augustine of Hippo, B142, B224
 Barnabas, A12, B41, B87, B178, C13
 Healing at Lystra, B178
 Bartholomew, A66, B82, C38, C97, C209
 Bede, B101
 Brigid, A11, B125, B214, C175, C232, C292
 Cecilia, B11, B155, B177 B204
 Chad, B40
 Columba, C248
 Cuthbert, C85
 Elizabeth, the mother of St Mary BV, B40, C136, C186
 Elizabeth of Hungary, A83, C177
 Ethelreda, B45, C178
 Euphrasia Pelletier, B247
 Faith, B41, B120
 Frances of Rome, C162
 Francis of Assisi, A75, C27, C121, C168, C183
 Francis Xavier, A10
 George, A71, A74, A78, C154
 and the Defeated Dragon, B103, B104, C10, C50, C102, C125, C135
 Defeating the Dragon, B179
 and St Michael, A78, B103, B257
 Germaine of Pibrac, C173
 Hubert, C265
 Hugh, C265
 Isidore, C170
 Ita, C251
 James the Greater, B48, B84, B100, C40, C56, C146, C207
 James the Less, B45, B78, C43, C200
 Joan, B244
 John the Baptist A50, B41, B44, B217, C65, C112, C132, C153, C166,
 C184, C247
 Baptising Christ, A1, A7, B63, B193, C86, C153, C247
 as a Child, A74, B59, C136
 Naming of, C186
 John Eudes, B247
 John the Evangelist, A8, A15, A49, A54, B3, B46, B85, B100, B130,
 B223, B289, C47, C56, C134, C142, C168, C203, C227, C238,
 C263, C287
 Mourning Christ, B16, B60, B196, B230, B242, B278, C3, C113,

Saint, John the Evangelist (continued),

- Mourning Christ, C239**
- Taking St Mary BV into his Home, B183**
- at the Tomb, A66**
- at the Transfiguration, C84, C273**
- Joseph, A67, B1, B48, B156, B161, B220, C126, C163, C236, C290**
- and the Christ-Child, B140, C166**
- Marriage of, B141**
- Jude (Thaddaeus), B45, B79, C42, C211**
- Katherine, C175**
- Kentigern, C103**
- Longinus, A13**
- Luke, A8, A71, B4, B39, B40, B69, B87, B100, B129, B205, B210, B222, C30, C91, C134**
- Margaret Mary, C173, C249**
- Margaret of Scotland, B134**
- Mark, A6, A58, B41, B136, B215, C131**
- Patron Saint of the RNZAF, B189**
- Martha, B51, B64, B106, C45**
- Martin, B179, C154**
- Mary BV (see also Christ), A16, A49, B34, B41, B57, B66, B291, C126, C163**
 - Annunciation to, A59, B56, B144, B158, B240, B275, B283, B291, B297, C187, C191, C242, C275**
 - Assumption of, B228**
 - as a Child, B197, B200, C136, C177,**
 - and the Christ-Child, A69, A74, B2, B9, B12, B143, B147, B218, B254, B277, B294, C29, C101, C108, C117, C149, C161, C194, C275**
 - Immaculate Hearts of, B247**
 - Coronation of, B227, C256**
 - Immaculate Conception, B160, C6**
 - Immaculate Heart of, B226, B268, B269**
 - Litany of, B152**
 - Magnificat of, B139**
 - in Majesty, B286, C234, C288**
 - Marriage of, B141**
 - Monogram of, B266**
 - Mourning Christ, A67, B16, B60, B196, B230, B242, B278, C3, C59, C105, C113, C239**
 - Our Lady,**
 - of Fatima, B194, C286**
 - Help of Christians, B218**
 - of Mercy, B147**
 - Star of the Sea, B277**
 - Visitation to, B239**
- Mary Magdalene, A14, B45, B291, C176**
 - at the Empty Tomb, B123, C196**
 - Greeted by the Angel, B252**
 - Mourning Christ, B60, B196, B230, B242, C3, C105, C113, C239**
 - and the Risen Christ, B55, B195, B243, B252, B281, B291, C12, C73, C189**
- Matthew, A6, A56, B78, B135, B216, C48, C131, C201, C225, C245**
- Matthias, B45, C41**
- Mechtilde, B150**
- Michael (see Archangel)**
- Monica, B142, B225**
- Nicholas, A78, C107**
- Oswald, C85,**
- Patrick, B124, B148, B213, C169, C233**

Saint (continued),

- Paul, A50, B36, B40, B68, B100, B128, B255, C14, C123, C127, C150, C167, C206, C263, C265, C275**
 - an Angel Appearing to, C197**
 - Blinding Elymas, B178**
 - Conversion on the Road to Damascus, A55, B122**
 - Healing at Lystra, B178**
 - Laying on of Hands, B63**
 - Preaching to the Romans, C82**
 - Prisoner on a Ship, C197**
- Peter, A50, A57, A66, B40, B86, B137, B221, B289, C44, C120, C127, C167, C205, C221, C223**
 - Christ Calling, B75**
 - Christ Commanding, B19, B75, B99, B114, B285, C155, C216**
 - Christ Saving, A52, C197**
 - as a Fisherman, C181**
 - Raising Dorcas, A51, B47**
 - St Andrew bringing, C21**
 - at the Tomb, A66**
 - at the Transfiguration, C84, C273**
- Peter Chanel, C291**
- Philip, A66, B44, B78, C46, C202**
 - Baptising the Ethiopian, B44**
- Philomena, A67**
- Rose, C174**
- Simon, B45, B80, C37, C210**
- Stanislas Kostka, B149**
- Stephen, C150, C263**
- Teresa of Avila, C174**
- Teresa of Lisieux, B244, C250**
- Thaddaeus (see Jude, St)**
- Thomas Apostle, A82, B41, B81, C39, C208, C226**
 - Disbelief of, A82, B65, C116**
- Thomas Aquinas, B154, C169**
- Veronica, B196**
 - St Veronica's Cloth, B146, B246**
- Vincent De Paul, C246**
- Wendelin, A83**
- Samuel, A39, C194**
- Sarah, C268**
- Saxon Women, C178**
- Seascape, A60**
- Sermon on the Mount (see Christ)**
- Servicemen, A3, A17, A79**
- Sir Galahad, C270**
- Sir Gawain, A79**
- Sir Guy de Brienne, A31**
- Solomon, B179**
- Sower, B20, C25, C81, C124, C128, C220, C282**
- Star of Bethlehem, B258**
- Star of the Epiphany, C90**
- Supper at Emmaus (see Christ)**
- Temperance, B5**
- Theophany, B42**
- Thought, A17**
- Tobias, B53, C164**
- Tree of Life, A32, C32**
- Trinity, B212, C193**
- Truth, A17, B71**
- United Kingdom Arms, B116, B117**

Valerian?, B204
Waiau Landscape, C266
Waimate Knox Church, C279
Wauchop Arms, B33
Whole Armour of God, B206
Woman,
 Reading to an Elderly Man, B20
 Called to her Rest ?, B15
 with Children, B73
 of Samaria, C75, C230
York Panel, B50
Zacharias, C186
Zodiac, A60

Note: Untitled, A43-A46

APPENDIX 9. STATISTICAL TABLES.

Table 1. The number of windows executed by studios.

| | |
|-------------------------------|----|
| James Powell & Sons | 84 |
| Lavers & Barraud (& Westlake) | 57 |
| F.X. Zettler & Co. | 54 |
| Miller Studios | 47 |
| Smith & Smith Ltd | 41 |
| Heaton, Butler & Bayne | 36 |
| Bradley Bros | 31 |
| Clayton & Bell | 30 |
| John Hardman & Co. | 30 |
| John Brock | 28 |
| Stewart & Co. | 26 |
| Mathieson & Gibson | 18 |
| G. Dufêtre | 17 |
| Curtis, Ward & Hughes | 17 |
| Lorin | 13 |
| Lowndes & Drury | 11 |
| Whall & Whall Ltd | 11 |
| T.W. Camm | 10 |
| Joseph Bell & Son | 8 |
| James Watson & Son | 7 |
| Cox, Sons, Buckley & Co. | 6 |
| Morris & Co. | 6 |
| Wippell & Mowbray | 5 |
| Joseph Nuttgens | 5 |
| William Wilson | 5 |
| R.H. Fraser | 4 |
| Hanly & Johnstone, | 4 |
| C.E. Kempe & Co. | 4 |
| Ferguson & Urie (& Lyon) | 3 |
| William Morris & Co. | 3 |
| Abbott & Co. | 2 |
| Brooks, Robinson & Co. | 2 |
| Burlison & Grylls | 2 |
| Cakebread, Robey & Co. | 2 |
| Decra Art | 2 |
| L.C. Evetts | 2 |
| Fouracre & Watson | 2 |
| A.L. Moore | 2 |
| W.A. Raffills & Sons | 2 |
| Smith & Smith Ltd (Dunedin) | 2 |
| Ward & Hughes | 2 |
| John Ashwin & Co. | 1 |
| Lucien Bégule | 1 |
| Chapel Studio | 1 |
| A. Gibbs | 1 |
| Kayll & Co. | 1 |
| Mayer & Co. | 1 |
| Nicholls & Clarke | 1 |
| William Pearce | 1 |
| C.C. Powell | 1 |
| Patrick Reyntiens | 1 |
| William Warrington | 1 |
| York Glaziers' Trust | 1 |
| Note: Unknown | 27 |

Table 2. The country of origin of windows.

| | Number of windows | % of windows in Canterbury |
|----------------|-------------------|----------------------------|
| England | 369 | (54.4%) |
| New Zealand | 187 | (27.5%) |
| Germany | 55 | (8.1%) |
| France | 31 | (4.6%) |
| Australia | 24 | (3.5%) |
| Irish Republic | 7 | (1.0%) |
| Scotland | 5 | (0.7%) |

Table 3. The number of windows bearing signatures etc.

| Signature etc: | Number of windows: |
|-----------------------------|--------------------|
| Signed only | 172 |
| Signed, dated | 48 |
| Signed, drawing | 2 |
| Signed, rebus | 2 |
| Signed, dated, drawing | 1 |
| Signed, dated, rebus | 2 |
| Rebus only | 30 |
| Rebus, dated | 5 |
| Rebus, initials, date | 1 |
| Note: Indicated in some way | 263 |
| Unindicated in any way | 415 |

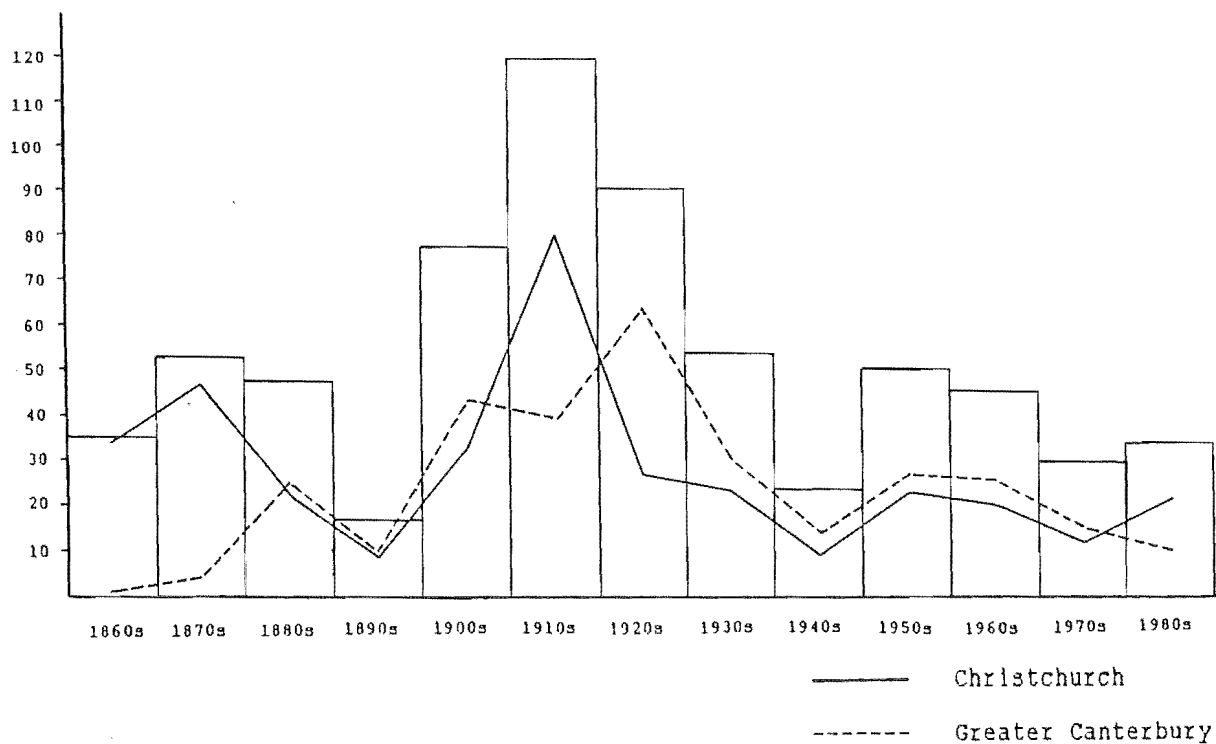
Table 4. The number of windows by denomination or secular building type.

| | | |
|-------------------|-----|----------|
| Anglican | 337 | (49.70%) |
| Roman Catholic | 122 | (17.99%) |
| Presbyterian | 65 | (9.58%) |
| Hospital | 53 | (7.81%) |
| Civic | 39 | (5.86%) |
| College or School | 27 | (3.98%) |
| Methodist | 23 | (3.39%) |
| Union | 5 | (0.7%) |
| Services | 4 | (0.6%) |
| Salvation Army | 2 | (0.3%) |
| Greek Orthodox | 2 | (0.3%) |

Table 5. The number of windows installed by decade from the 1860s to the 1980s.

| | Christchurch | Greater Canterbury | Total |
|-------|--------------|-----------------------|-------|
| 1860s | 34 | 1 | 35 |
| 1870s | 47 | 5 | 52 |
| 1880s | 22 | 25 | 47 |
| 1890s | 8 | 9 | 17 |
| 1900s | 33 | 44 | 77 |
| 1910s | 80 | 39 | 119 |
| 1920s | 26 | 64 | 90 |
| 1930s | 23 | 30 | 54 |
| 1940s | 9 | 14 | 22 |
| 1950s | 23 | 27 | 50 |
| 1960s | 20 | 26 | 46 |
| 1970s | 13 | 16 | 29 |
| 1980s | 22 | 11 | 33 |
| | 360 | 311 | 671 |

Note: There are 7 windows of unknown date in greater Canterbury.



9.1. *Figure 2.* Graph of installation of stained glass windows from the 1860s to the 1980s.

BIBLIOGRAPHY.

Note: The bibliography is divided into three main sections; 1) lists primary, unpublished material 2) lists published books and articles 3) lists periodicals, directories, encyclopedias and newspapers.

1. Primary, unpublished material.

1.1 Church and denominational records.

The location of many parish records has changed since research for this thesis was undertaken. Much of this material has been placed in centralised archives. The main repositories in Christchurch are the Anglican Church House, Methodist Connexional Office and the Roman Catholic Cathedral. In Dunedin, Presbyterian records are held at Knox College.

Christchurch Anglican Church House

Bishop's Registers
Diocesan Correspondence.

Nelson Anglican Diocesan Office.

Bishop's Registers
Diocesan Correspondence.
Faculties Register

Turnbull Library, Wellington.

Kelburn Anglican Parish Records

1.2 Studio records.

Joseph Bell & Son.

The studio, Bristol: Correspondence, order books, designs and cartoons.

Brock, John W.

Brock family Auckland, Tauranga: Cartoons.

Fiona Ciaran: Several designs.

Murray Raffills, Dunedin: Several cartoons and letterbooks.

Camm, T.W.

BMAG: uncatalogued designs and cartoons.

Smethwick Library: Consignment Notebook
Correspondence Books
Works Despatch Book

Chapel Studio.

The studio, Kings Langley: Correspondence, designs and cartoons.

Ellis, Frederick V.

Frederick Ellis Jr, Inglewood: Cartoons, letters, designs and photographs.

Farrar-Bell, Michael C.

M.C. Farrar-Bell, Haddenham, Bucks.: The archives.

Fraser, R.H.

Roy Fraser, Dunedin: Photographs, letters and genealogic research.

Hanly & Johnson.

The studio, Auckland: Designs and preparatory material.

Hardman, John & Co.

BMAG: Hardman Glass Archive (rudimentary list)

Warehouse books (holds tracing designs)

Note: Cartoons are unable to be examined because of their condition.

BPL: Day Books

Glass Order Books

Letterbooks

Rough Day Books

Unnamed index to windows by location

Windows From 1883 (index by location)

Heaton, Butler & Bayne.

Note: On 22 July 1975 Christie's, London, sold designs which had been owned by Simone Bayne, the widow of Basil R. Bayne. Another sale was held on 3 Sept. 1975 when cartoons and larger drawings were offered. The V&A holds a small amount of this material. The remainder has proven untraceable as Christie's will not divulge the names of the purchasers of the cartoons.

Johnstone, James.

Canterbury Museum: A few designs and small stained glass panels.

Kempe, C.E. & Co.

AAD: Order books.

Margaret Stavridi, London: Photographs and correspondence.

Lowndes & Drury.

The studio: Uncatalogued designs and cartoons.

WMG: Uncatalogued designs, Cash Books, Day Books, Order Books, letterbooks and ledgers housed temporarily:

Miller Studios.

Duho: Cartoons, designs by Kenneth Bunton and Beverley Shore Bennett are uncatalogued by this institution.

Note: Seventy-six designs by Kenneth Bunton were documented by the author at the studio in 1984. A smaller quantity of Bunton cartoons were also sorted but no Frederick Ellis archives were found. The present location of correspondence documented at the studio is unknown.

Moore, A.L.

Commander O.R. Moore, Gillingham, Dorset: One order book.

Morris & Co.

Sanford Berger, Berkeley, California: The majority of remaining documentation and many designs and cartoons.

Mountfort, B.W.

CPL: Designs for Christ Church Anglican Cathedral windows.

Nuttgens, Joseph.

Studio and house at High Wycombe: Cartoons. There was a fire in the studio in 1946 and some records were destroyed.

Parsons, Karl.

Some cartoons were owned by the late Margaret Parsons and offered for sale in the late 1980s. Several cartoons owned by his grandson, David Clough, are temporarily housed at the WMG.

Powell, James & Sons.

AAD: Window Glass Order Books

Cartoon Books

Photograph Albums

Estimate Books

Books of Commissions

Figure Subjects

Notebooks of church plans and schemes

Wages Books

A large number of cartoons were sold by Sotheby's, London, on 23 March 1976. These have proven untraceable as Sotheby's will not divulge the purchasers of the cartoons.

Rutherford, Rosemary.

John Rutherford, Hinderclay, Diss, Norfolk: Designs, cartoons and work books.

Shore-Bennett, Beverley. See Miller Studios.

Stacey, George F.

Arthur Ivory, Christchurch: Genealogic material and small panels.

Arthur Stacey, Christchurch: Several small panels.

Sutton, W.A.

W.A. Sutton, Christchurch: One design.

Taylor, L.G.

Fiona Ciaran: Several designs and cartoons.

L.G. Taylor, Christchurch: One design.

Travers, Martin.

RIBA: Sketch books and designs.

Trusttum, Philip.

Philip Trusttum, Waimate: Preparatory material.

Whall & Whall.

Whall family, Auckland: Genealogic material.

WMG: Several cartoons.

F.X. Zettler & Co.

Mayer & Co., Munich: Studio photographs of some Zettler work.

1.3 Other archives.

Acland family records, CU.

Canterbury University Board of Governors records, CU.

Christchurch Boys' High School Old Boys' Association records, the school.

Christchurch Hospital records, National Archives, Christchurch.

Christchurch School of Nursing Association Correspondence, Christchurch Hospital.

Christ's College Board of Governors records, the school.

Christ's College Old Boys' Association records, CCOBA, Christchurch.

Death Duty Registers Index 1867-1931 (Canterbury). Canterbury Museum.

George Macdonald Dictionary of Canterbury Biographies. Canterbury Museum.

Masonic records, Masonic Hall, Gloucester Street, Christchurch.

New Zealand Society of Genealogists' Cemetery Headstone Transcripts and Microfiches. Canterbury Public Library.

Canterbury Provincial Government Records, National Archives, Christchurch.

Rangi-Ruru Old Girls' Association records, the school.

Rose Muir Association Correspondence, Christchurch Hospital.

Timaru Boys' High School Old Boys' Association records, the school.

1.4 Theses.

Baylis, Sarah. 'Glass-painting in Britain c. 1760-c. 1840'. PhD thesis, Cambridge University. 1990.

Bowe, Nicola G. 'The Life and Work of Harry Clarke (1889-1931)'. PhD thesis, Trinity College, Dublin. 1981-82.

Down, Geoffrey M. 'Nineteenth Century Stained Glass in Melbourne'. MA thesis, University of Melbourne. 1975.

Giedraityte, Danute I. 'Stained and Painted Glass in the Sydney Area c. 1830 to c. 1920'. MA thesis, University of Sydney. 1982.

2. Secondary, published material.

2.1 Books and articles.

Note: Unless otherwise stated, the place of publication is London.

- Acland* Acland, L.G.D. *The Early Canterbury Runs*. 4th ed., Christchurch, 1975.
- Adam, Stephen. *Decorative Stained Glass*. New York, 1980.
- Angus* Angus, Mark. *Modern Stained Glass in British Churches*. 1984.
- . 'Ecclesiastical Stained Glass.' *Stained Glass [US]* 79, no. 1 (Spring 1984), 38-41.
- Anon. 1859* Anon. 'Visits to Art Manufactories.' *Art Journal* 5 (1859), 38-40.
- Anon. 1862* Anon. 'Stained Glass in the International Exhibition.' *Builder* 20, no. 1019 (16 Aug. 1862), 577-78.
- Anon. 'Stained Glass with Reference to Modern Art.' *Builder* (1 April 1871), 243-44.
- Anon. 'The Work of Mr. Selwyn Image.' *Studio* 14, no. 63 (June 1898), 3-10.
- Anon. 1907* Anon. 'Stained Glass and Leadlight Work in New Zealand.' *Progress* 3, part 2 (2 Dec. 1907), 63-64.
- Anon. 1926a* Anon. *Parish of Fendalton St. Barnabas Church, 1876-1926*. Christchurch, 1926.
- Anon. 1926b* Anon. *St. Stephen's Church, Ashburton, N.Z. Jubilee Souvenir 1876-1926*. Ashburton, 1926.
- Anon. 1930* Anon. 'A Two Hundred and Fiftieth Anniversary: the Whitefriars Glassworks.' *Apollo* 12 (Nov. 1930), 361-67.
- Anon. 1932* Anon. 'Clayton And Bell.' *JBSMGP* 4, no. 3 (April, 1932), 142-45.
- Anon. 1936* Anon. 'Stained Glass.' *Studio* 111 (April 1936), 190-93.
- Anon. 1951* Anon. 'Reginald Bell 1886-1950.' *Studio* 141 (Jan./June 1951), 148-51.
- Anon. 1955-56* Anon. 'Arnold Wathen Robinson 1888-1955.' *JBSMGP* 12, no. 1 (1955-56), 74.
- Anon. 1959-60* Anon. 'Powells' the Whitefriars Studios.' *JBSMGP* 13, no. 1 (1959-60), 321-25.
- Anon. 'Glass Painters 1750-1850.' *JBSMGP* 13, no. 1 (1959-60), 326-37.

- Anon. 1960-61a* Anon. '(Part II).' *JBSMGP* 13, no. 2 (1960-61), 390-407.
- Anon. 1960-61b* Anon. 'Miss Florence Camm 1874-1960.' *JBSMGP* 13, no. 2 (1960-61), 445.
- Anon. 1961-62* Anon. 'Glass Painters 1750-1850 (Part III).' *JBSMGP* 13, no. 3 (1961-62), 514-25.
- Anon. 'The Techniques of Applied Glass Art.' *Home & Building* 28, no. 2 (July 1965), 25, 34.
- Anon. 1967* Anon. *St. Saviour's Church Templeton 1867-1967*. Christchurch, 1967.
- Anon. 1968-69* Anon. 'A Cockney's Lament.' *JBSMGP* 14, no. 4 (1968-69), 195-96.
- Anon. 1972-73a* Anon. 'William Wilson, O.B.E., R.S.A., Hon Fellow M.G.P.' *JBSMGP* 15, no. 1 (1972-73), 23-24.
- Anon. 1972-73b* Anon. 'Rosemary Rutherford.' *JBSMGP* 15, no. 1 (1972-73), 25-26.
- Anon. 1976* Anon. *One Hundred Years: The Parish of Sydenham 1876-1976*. Christchurch, 1976.
- Anon. 1977* Anon. *By the Power of the Spirit: Rakaia Parish Thanksgiving 1877-1977*. Christchurch, 1977.
- Anon. 'Craftsmen in Stained Glass.' *Everything Has a Value* 2 (Nov. 1980), 16-18.
- Anon. 1983-84* Anon. 'C. Rupert Moore ARCA FMGP.' *JBSMGP* 18, no. 1 (1983-84), 100-3.
- Anon. 1984-85* Anon. 'Nativities of Frederick W. Cole.' *Stained Glass [US]* 79, no. 4 (Winter 1984-85), 345-49.
- Anon. 1988* Anon. *St. Mary's Church Pleasant Point*. Timaru?, 1988.
- Anscombe, Isabelle. 'English Stained Glass From the 19th and 20th Centuries.' *Antique Dealer and Collectors Guide* 24 (Dec. 1979), 94-98.
- . *A Woman's Touch: Women in Design from 1860 to the Present Day*. Harmondsworth, 1985.
- , and Charlotte Gere. *Arts & Crafts in Britain and America*. New York, 1983.
- Archer, Michael. *An Introduction to English Stained Glass*. 1985.
- , Sarah Crewe and Peter Cormack. *English Heritage in Stained Glass: Oxford*. Oxford, 1988.
- Armitage* Armitage, E. Liddall. *Stained Glass*. 1959.

- The Art Journal Illustrated Catalogue of the International Exhibition 1862*. Reprint: Wakefield, Yorks. 1973.
- Arts & Crafts Exhibition Society. *Arts and Crafts Essays*. 1893.
- Arwas, Victor. *Berthon & Grasset*. 1978.
- Aslin, Elizabeth. *The Aesthetic Movement*. 1969.
- Ault, Harold F. *The Nelson Narrative*. Nelson, 1958.
- Baker* Baker, J.D. *The Harper Family*. Christchurch, 1983.
- Baker, J.* Baker, John. *English Stained Glass of the Medieval Period*. 1978.
- Ballantine, James. *A Treatise on Painted Glass, Shewing its Applicability to Every Style of Architecture*. 1845.
- Barnes* Barnes, Gordon. *Frederick Preedy: Architect and Glass Painter 1820-1898*. Evesham, Worcs., 1984.
- Barraud* Barraud, Enid M. *Barraud: the Story of a Family of Crafts-men and Artists*. 1967.
- Bate, Percy. 'The Work of David Gauld.' *Scottish Art and Letters* (1903), 372-83.
- Bayne* Bayne, Simone. *Heaton, Butler & Bayne*. Montreux, 1986?
- Beckett* Beckett, Jane and Deborah Cherry (Edd.). *The Edwardian Era*. 1987.
- Belcher 1964* Belcher, Margaret. *A History of Rangī-ruru School*. Christchurch, 1964.
- Belcher 1987* ---. A.W.N. Pugin: *an Annotated Critical Bibliography*. 1987.
- Bennett* Bennett, F.J. *St. Andrew's College 1916-1966*. Christchurch, 1968.
- Best, Alistair. 'Brian Clarke.' *Architectural Review* 164 (July-Dec. 1978), 109-11.
- Bey et al* Bey, C. Martine, Véronique Chaussé, Laurence de Finance, Françoise Gatouillat. 'Les Ateliers.' *Revue de l'Art* 72 (1986), 55-56.
- Binnall 1979-80* Binnall, Peter. 'Ward and Hughes.' *JBSMGP* 16, no. 3 (1979-80), 61-64.
- . 'Women Glass Painters.' *JBSMGP* 16, no. 3 (1979-80), 26-29.

- Binnall 1980-81* Binnall, Peter. 'Charles Powell 1847-1900.' *JBSMGP* 17, no. 1 (1980-81), 26-27.
- Bircham* Bircham, Deric N. *Old St. Paul's*. Wellington, 1981.
- Blackham* Blackham, R.J. 'Martin Travers.' *JBSMGP* 10, no. 2 (1949), 106-7.
- Bodkin, Thomas. 'The Art of Mr Harry Clarke.' *Studio* 78 (1920), 45-50.
- Bolster* Bolster, Sister M. Angela. *Catherine McAuley*. 2 vols, Rome, 1985.
- Bouchon 1986* Bouchon, Chantal, and Catherine Brisac. 'Le Vitrail au XIXe Siècle: État des Travaux et Bibliographie.' *Revue de L'Art* 72 (1986), 35-38.
- Bouchon et al* Bouchon, Chantal, et al. 'Enquête sur les Peintres-verriers du XIXe Siècle Ayant Travaillé en France.' *Revue de L'Art*, no. 72 (1986), 67-90.
- Bowe 1977* Bowe, Nicola, G. 'The Eve of St. Agnes by Harry Clarke.' *Ireland of the Welcomes* 26, no. 5 (Sept./Oct. 1977), 24-29.
- . 'Harry Clarke.' *Stained Glass [US]* 73 (Winter 1978-79), 270-74.
- . *Harry Clarke* (exhibition catalogue), Dublin, 1979.
- . 'A Host of Shining Saints - Harry Clarke's Stained Glass in Cork.' *Country Life*, no. 4279 (12 July 1979), 114-17.
- Bowe 1981* ---. 'Wilhelmina Geddes.' *Stained Glass [US]* 76, no. 1 (1981), 41-43.
- . 'The Miniature Stained Glass Panels of Harry Clarke.' *Apollo* (Feb. 1982), 111-13.
- . *Irish Stained Glass*. Dublin, 1983.
- . *The Dublin Arts and Crafts Movement 1885-1930*. Edinburgh, 1985.
- . 'Women Stained Glass Artists.' *Irish Arts Review* 3, no. 2 (Summer 1986), 66-67.
- Bowe 1987a* ---. *Centenary Exhibition of Wilhelmina Geddes (1887-1955)* (exhibition catalogue), Belfast, 1987.
- Bowe 1987b* ---. 'Wilhelmina Geddes.' *Irish Arts Review* 4, no. 3 (Autumn 1987), 53-59.
- Bowe 1988* ---. 'Wilhelmina Geddes 1887-1955, Her Life and Work - a Reappraisal.' *JBSMGP* 18, no. 3 (1988), 275-301.

- Bowe 1989* Bowe, Nicola, G. *The Life and Work of Harry Clarke*. Dublin, 1989.
- Bowe et al* ---. David Caron and Michael Wynne. *Gazetteer of Irish Stained Glass*. Dublin, 1988.
- Brady* Brady, Darlene and William Serban (Edd.). *Stained Glass: a Guide to Information Sources*. Detroit, 1980.
- Brathwaite* Brathwaite, Errol. *The House Built Upon a Rock*. Christchurch, 1966.
- Bridges, Stephen. 'John Ruskin's Window in St. Giles' Church, Camberwell.' *JBSMGP* 15, no. 3 (1974-75), 34-38.
- Brisac, Catherine. *A Thousand Years of Stained Glass*. New York, 1986.
- Brisac et al* ---, Marie-Felicie Perez and Daniel Ternois. 'Les Vitraux du XIXe Siècle dans les Églises de Lyon.' *Bulletin de la Société de l'Histoire de l'Art Français* (1982), 159-79.
- Britten* Britten, Rosemary. *Rangi-Ruru Girls' School, Christchurch, New Zealand, 1889-1989*. Lincoln, 1988.
- Broad* Broad, Harold. 'Reminiscences of Miller, Beale & Hider Ltd.' *JBSMGP* 17, no. 2 (1978-79), 73-74.
- Brown, John. *Ashburton New Zealand*. Wellington, 1940.
- BSMGP 1930* BSMGP. *Some Stained Glass Windows Executed (by Fellows of the Society) Within the Past Twenty Years*. 1930.
- BSMGP 1939* ---. *A Directory of Stained Glass Windows Within the Past Twenty Years*. 1939.
- BSMGP 1952* ---. *A Directory of Stained Glass Windows Executed Within the Past Twenty Years*. 1952.
- BSMGP 1958* ---. *A Directory of Stained Glass Windows*. 1958.
- BSMGP 1961* ---. *A Directory of Stained Glass Windows*. 1961.
- BSMGP 1966* ---. *A Directory of Stained Glass Windows*. 1966.
- Bull* Bull, M.A. *Crests and Emblems: Timaru Boys' High School*. Timaru, nd.
- Buss, Arthur. 'Mr. William Aikman.' *JBSMGP* 13 no. 1 (1959-60), 364-65.
- Cahill* Cahill, P. *'St Patrick's Parish Akaroa*. Akaroa, 1969.

- Callen, Anthea. *Angel in the Studio: Women in the Arts and Crafts Movement 1870-1914*. 1979.
- Campbell
Campbell, Eileen. *Rangiora Presbyterian Parish*. Rangiora?, 1972.
- Cape, Peter. *Artists and Craftsmen in New Zealand*. Auckland, 1969.
- Cartridge, Kenyon
Cartridge, L.E. and L.D. Kenyon. *The Anglican Church in Waimate 1844-1972*. Waimate, 1972.
- Catholic Art Gallery
The Catholic Art Gallery Melbourne (studio catalogue), nd., [post 1930].
- Christchurch City Council 1986
Christchurch City Council. *Government Buildings*. Christchurch, 1986.
- Christchurch City Council 1988
---. *Church of the Good Shepherd*. Christchurch, 1988.
- Christian 1968
Christian, John. 'Source Material: the Archives of the Whitefriars Studios, London.' *Artifex* 1 (1968), 30-46.
- Christian 1972
---. 'Deux Cartons De Vitraux Par Edward Burne-Jones.' *La Revue Du Louvre* 22, no. 6 (1972), 525-30.
- . 'Early German Sources for Pre-Raphaelite Designs.' *Art Quarterly* 36 (Spring-Summer 1973), 56-83.
- Christian 1989
---. (Ed). *The Last Romantics*. 1989.
- Christie's
Christie's London. *British Drawings and Watercolours*. 1989 (auction catalogue).
- Ciaran 1985a
Ciaran, Fiona. 'Artists in Glass.' *Art New Zealand* 39 (Winter 1985), 35-37.
- Ciaran 1985b
---. 'The Piper-Reyntiens Window in New Zealand.' *Art New Zealand* 37 (Summer 1985), 32-33.
- Ciaran 1986a
---. 'Windows to Look up to.' *New Zealand Listener* (9 May 1986), 33-34.
- Ciaran 1986b
---. 'Beguiling Glass.' *New Zealand Listener* (23 Aug. 1986), 55.
- Ciaran 1986c
---. 'Barbadoes Street Cemetery Chapel Windows.' *The Robert MacDougall Art Gallery* 53 (Sept./Oct. 1986).
- Ciaran 1986d
---. 'Christchurch Hospital's Threatened Shrine.' *Historic Places in New Zealand* 15 (Dec. 1986), 8-11.
- Ciaran 1987a
---. 'Inspired Reflections.' *New Zealand Listener* (19 Sept. 1987), 51-52.

- Ciaran 1987b* Ciaran, Fiona. 'Treasures in Karori.' *New Zealand Crafts* 22 (Spring 1987), 28-30.
- Ciaran 1988a* ---. 'Are These New Zealand's Oldest Victorian Stained Glass Windows?' *Historic Places in New Zealand* 20 (March 1988), 20-22.
- Ciaran 1988b* ---. 'Trustum.' *New Zealand Crafts* 24 1988 (Winter 1988), 24-25.
- Ciaran 1989* ---. 'Windows Earn Chapel Top Classification.' *Historic Places in New Zealand* 25 (June 1989), 24-26.
- Ciaran 1990* ---. *The Nurses' Memorial Chapel*. Christchurch, 1990.
- Clark, Willene. 'America's First Stained Glass.' *American Art Journal* 11, no. 4 (1979), 32-53.
- Clarke, Basil. *Church Builders of the Nineteenth Century*. Newton Abbot, 1969.
- Clarke* Clarke, Brian (Ed.). *Architectural Stained Glass*. 1979.
- Clayton 1955-56* Clayton, Gerald. 'John Richard Clayton.' *JBSMGP* 12, no. 1 (1955-56), 36-38.
- Clayton 1957-58* ---. 'Forty Years of Stained-Glass Painting.' *JBSMGP* 12, no. 3 (1957-58), 191-95.
- Clifton-Taylor, Alec. *English Parish Churches as Works of Art*. 1974.
- Cobden-Sanderson, T.J. 'Farbige Glasfenster.' *Dekorative Kunst* 1 (1898), 160-73.
- . *The Arts and Crafts Movement*. 1905.
- Collins* Collins, John (Ed.). *History of Waihi School 1907-1982*. Waihi, 1982.
- Compton* Compton, Ann (Ed.). *John Piper* (exhibition catalogue), Kettle's Yard Gallery, Cambridge, 1982.
- Connick, Charles J. *Adventures in Light and Colour*. New York, 1937.
- Cook* Cook, Leland. 'St. Patrick's.' *Stained Glass [US]* 75, no. 1 (1980), 37-40.
- Cormack* Cormack, Peter. 'Christopher Whall.' *Stained Glass [US]* 76, no. 4 (Winter 1981-82), 318-22.
- Couturier, Marie-Alain. 'Stained Glass and Ecclesiastical Timidity.' *Liturgical Arts* 9 (Oct. 1940), 8-13.
- Cowen, Painton. *Rose Windows*. 1979.

- Cowen Cowen, Painton. *A Guide to Stained Glass In Britain*. 1985.
- Crane, Walter. *The Bases of Design*. 1898.
- Crawford, J. Crawford, J. 'The Travers School of Glass.' *JBSMGP* 14, no. 2 (1965), 102-4.
- Crawford, N. Crawford, Noel. *The Station Years*. Cave, 1981.
- Cresswell, Douglas. *The Story of Cheviot*. Cheviot, 1951.
- Crook, J. Mordaunt (Ed.). *The Strange Genius of William Burges, 'Art Architect', 1827-1881* (exhibition catalogue), National Museum of Wales. Cardiff, 1981.
- Crook ---. *William Burges and the High Victorian Dream*. Chicago, 1981.
- Croucher, John. 'Philips Studio Glass Award 1984.' *New Zealand Crafts* (Spring 1984), 22-24.
- Cruickshank, Alan. 'Tiffany Windows Rediscovered.' *Connoisseur* 206, no. 827 (Jan. 1981), 40-41.
- Cruickshank Cruickshank, May. *The Story of St. Paul's Highfield, Timaru*. Timaru, 1967.
- Cuers, René de. 'Domestic Stained Glass in France.' *Architectural Record* 9 (Oct. 1899), 115-41.
- Curran, C.P. 'Michael Healy.' *Studies* 31 (March 1942), 65-82.
- . 'Evie Hone.' *Studies* 44 (Summer 1955), 130-42.
- D., C. 'Notes on a Great Artist.' *JBSMGP* 13, no. 3 (1961-62), 490-91.
- Davey Davey, Peter. *Arts and Crafts Architecture*. 1980.
- Day 1897 Day, Lewis F. *Windows: a Book About Stained and Painted Glass*. 1897.
- Day 1903 ---. *Stained Glass*. 1903.
- Day 1905 ---. 'A Disciple of William Morris.' *Art Journal* 67 (March 1905), 84-89.
- Day, Michael. *Modern Art in English Churches*. 1984.
- Dirsztay, Patricia. *Church Furnishings*. 1978.
- Dolan, David. 'M. Napier Waller in South Australia.' *Art and Australia* 19, no. 2 (1981), 201-4.

- Donnelly* Donnelly, Michael. *Glasgow Stained Glass*. Glasgow, 1981.
- Donovan 1984* Donovan, Peter. 'A Window to Another World - the Work of E.F. Troy.' *Heritage Australia* (Summer 1984), 61-64.
- Donovan 1983* ---, and June Donovan. *A Guide to Stained Glass Windows in and About Adelaide*. Blackwood, 1983.
- Donovan 1986* ---. *150 Years of Stained & Painted Glass*. Adelaide, 1986.
- Down* Down, Geoffrey. 'Stained Glass Windows in 19th Century Melbourne.' In *Studies In Australian Art*. Ann Galbally and Margaret Plant (Edd.). Melbourne, 1978, 27-34.
- Downs, Arthur. 'Stained Glass in American Architecture.' *Nineteenth Century* 3, part 4 (1977), 54-60.
- Draffin* Draffin, Nicholas. *The Art of Napier Waller, 1893-1972*. Melbourne, 1978.
- Dresser, Christopher. *Principles of Decorative Design*. 1873.
- Duncan, Alastair. *Tiffany Windows*. 1980.
- Dunlop, Ian. 'The Reyntiens Windows at Christ Church, Oxford.' *Country Life* (15 Nov. 1984), 1468-69.
- Ecclesiological Society. *Instrumenta Ecclesiastica*. Vol 1 (1847), Vol 2 (1856).
- Eden* Eden, F.C. 'Stained Glass and Architecture.' *Journal of the Royal Institute of British Architects* 39 (Dec. 1931), 117-31.
- Elworthy* Elworthy, Gertrude. *A Centennial History 1880-1980: The Parochial District of Otaio and Blue Cliffs*. Timaru? 1980.
- Ely Cathedral* Ely Cathedral. *The Stained Glass Museum* (exhibition catalogue), Ely, c. 1986.
- Evans* Evans, David. *A Bibliography of Stained Glass*. Cambridge, 1982.
- F., D.* F., D. *St. David's Memorial Church Cave*. Timaru, 1930 ?
- F., M. 'Irish Stained Glass.' *JBSMGP* 14, no. 4 (1968-69), 197-203.
- Farrar-Bell* Farrar-Bell, M. 'Stained Glass Windows' *Studio* 148 (July/Dec. 1954), 48-51.

- Fasel, Pierre. 'L'Art du Vitrail au Musée de Romont.' *Oeil*, no. 329 (Dec. 1982), 32-39.
- Fearnley, Charles, J. *Early Wellington Churches*. Wellington, 1977.
- Feeny 1970-71 Feeny, Patrick. 'Fire and Phoenix at John Hardman Studios' *JBSMGP* 14, no. 5 (1970-71), 259-61.
- Feeny 1959-60 F[eeny], P[atrick]. 'John Tarleton Hardman K.S.S. 1872-1959.' *JBSMGP* 13, no. 1 (1959-60), 365-66.
- Feeny 1969 ---. 'Donald Battershill Taunton.' *JBSMGP* 14, no. 3 (1967), 156-57.
- Fischer Fischer, Josef L. *Vierzig Jahre Glasmalkunst: Festchrift der K.B. Hofglasmalerie F.X. Zettler, Munchen 1870-1910*. Munich, 1910.
- Fisher F[isher], A[lfred] R. 'Pierre Fourmaintraux.' *JBSMGP* 15, no. 3 (1974-75), 72.
- Fredeman Fredeman, W.H. *Pre-Raphaelitism: A Bibliocritical Study* (Cambridge, Mass, 1965).
- Fuller, H.E. 'Stained Glass - Its History.' *Building* 11 (Sept. 1915), 116-27.
- Furst, Herbert E.A. *The Decorative Art of Frank Brangwyn*. 1924.
- Galicki Galicki, Marta. *Victorian & Edwardian Stained Glass: the Work of Five London Studios 1855-1910*. 1987.
- Gardner 1956 Gardner, W.J. *The Amuri*. Culverden, 1956.
- Gardner 1971 ---. (Ed.). *A History of Canterbury*. Vol. 2. Christchurch, 1971.
- Gardner et al ---, E.T. Beardsley and T.E. Carter. *A History of the University of Canterbury*. Christchurch, 1973.
- Germaine Germaine, Max. *Artists and Galleries of Australia and New Zealand*. Sydney, 1979.
- Gessert Gessert, M.A. 'The Art of Painting on Glass, or Glass Staining.' in *Quarterly Papers on Architecture* John Weale (Ed.). 1, part 2 (1844), 1-34.
- Gillespie, Oliver A. *South Canterbury*. Timaru, 1958.
- Girouard, Mark. *The Victorian Country House*. Oxford, 1971.
- . *Sweetness and Light; the "Queen Anne" Movement, 1860-1900*. Oxford, 1977.

Glazier, Richard. *A Manual of Historic Ornament*. 4th ed., 1926.

Gleeson, William. 'Stained Glass.' *Australian Journal of Architecture and Arts* 14, no. 11 (Nov. 1966), 8-12.

Glynn Vivian Art Gallery. *Glass Masters* (exhibition catalogue), Swansea, 1980.

Goodwin, Kenneth. 'Morris & Co's Adelaide Patron.' *Art and Australia* 8 (1970-71), 342-45.

Gosset, Robyn. *Ex Cathedra*. Christchurch, 1981.

Gouwe, W.F. *Glas in Lood*. Rotterdam, 1932.

Graham

Graham, G.W. and L.J.B. Chapple. *Ellesmere County*. Leeston, 1965.

Green, A. Romney. 'John Houghton Bonnor.' *Studio* 79 (March-July 1920), 12-20.

Greenaway

Greenaway, Richard. *Burwood All Saints' Church 1877-1977*. Christchurch, 1977.

Guise

Guise, Hilary. *Great Victorian Engravings*. 1980.

Hadley, Dennis and Joan Hadley. 'Henry Holiday, 1839-1927.' *JBSMGP* 19, no. 1 (1989-90), 48-75.

Hardouin-Fugier

Hardouin-Fugier, Elisabeth. 'J.-B. Barreton, P. Campagne, Peintres-verriers Lyonnais et le Vitrail à Lyon, au XIXe Siècle.' *Bulletin de la Société de l'Histoire de l'Art Français* (1981), 239-46.

Harper, B.

Harper, Barbara. *The Harvest: History of the Catholic Church in Timaru 1869-1969*. Timaru, 1969.

Harper, H.

Harper, Henry W. *Letters From New Zealand 1857-1911*. 1914.

Harper-Hinton

Harper-Hinton, Reginald. 'Stained Glass Restored.' *Historic Places in New Zealand* 14 (Sept. 1986), 20-23.

Harries, John. *Discovering Stained Glass*. Princes Risborough, 1980.

Harrison, Martin. 'A Burne-Jones Window.' *JBSMGP* 15, no. 1 (1972-73), 62-65.

Harrison 1973a

---. 'The Stained Glass of Lavers & Barraud.' *Connoisseur* 183, no. 731 (July 1973), 194-99.

Harrison 1973b

---. 'Victorian Stained Glass.' *Connoisseur* 182, no. 732 (April 1973), 251-54.

---. 'Victorian Stained Glass and Decorative Design.' *Art at Auction 1975-76* (1976), 438-42.

- Harrison, Martin. 'Stained Glass.' In *Change and Decay the Future of Our Churches*. Marcus Binney and Peter Burman (Edd.). 1977.
- Harrison 1979 ---. (Ed.). *Glass / Light* (exhibition catalogue), Royal Exchange. 1979.
- Harrison 1980 ---. *Victorian Stained Glass*. 1980.
- . *Brian Clarke*. 1981.
- Harrison 1984 ---. 'Stained Glass Windows on Another World.' In *By Hammer and Hand*. Alan Crawford (Ed.). Birmingham, 1984, 119-28.
- . 'Wyndham Hughes, C.E. Kempe and the Late Gothic Revival.' *JBSMGP* 18, no. 3 (1988), 273-74.
- Harrison 1973 ---, and Bill Waters. *Burne-Jones*. 1973.
- Harte Harte, G.W. *Mount Peel is a Hundred*. Timaru, 1956.
- Harvey Harvey, Charles and Jon Press. *William Morris: Design and Enterprise in Victorian Britain*. Manchester, 1991.
- Harvey Harvey, John. *Conservation of Buildings*. 1972.
- Hassall, Charles, E. *A Short History of the Port of Timaru 1852-1955*. Timaru, 1955.
- Haward 1984 Haward, Birkin. *Nineteenth Century Norfolk Stained Glass*. Norwich, 1984.
- Haward 1989 ---. *Nineteenth Century Suffolk Stained Glass*. Woodbridge, Suffolk, 1989.
- Hawkins, D.N. *Beyond the Waimakariri*. Christchurch, 1957.
- Heaton 1870 Heaton and Butler. *Illustrated Catalogue of Stained Glass Designs* (studio catalogue), 1870.
- Heaton 1864 Heaton, Butler & Bayne. *Designs for Works in Stained Glass* (studio catalogue), 1864.
- Heaton [post 1912] *Heaton Butler and Bayne* (studio catalogue), nd., [post 1912].
- Heaton [post 1921] *Heaton, Butler & Bayne, Stained Glass, Mosaics, Church Decorations, Memorial Brasses Etc. Etc.* nd., [post 1921].
- Heaton, Clement. 'Ornamented and Stained Glass.' *Builder* (25 Feb. 1865), 138-39.
- Heaton, John. 'Stained Glass, Ancient and Modern.' *Hobby Horse* 2 (1887), 158-60.

- Henze, Anton, and Theodor Filthaut. *Contemporary Church Art*. New York, 1956.
- Hewland* Hewland, J.L. *English Freemasonry in Canterbury 1859-1959*. Christchurch, 1959.
- Hill* Hill, W.J. 'Stained Glass Companies in Leeds.' In *Leeds Art Calendar* (1968), 14-20.
- Hiscott, Amber. 'Stained Glass Museum at Ely.' *Crafts*, part 55 (March-April 1982), 17.
- Hocht, Luce. 'The Renaissance of Church Art in France.' *Graphis* 13, no. 71 (1957), 224-35.
- Hogan* Hogan, James. 'Stained Glass.' *Journal of the Royal Society of Arts* 88, part 4560 (3 May 1940), 569-85.
- Holden, Robert. 'A Forgotten Masterpiece of Stained Glass.' *Art and Australia* 16, part 3 (March 1979), 269-71.
- Holiday* Holiday, Henry. *Stained Glass as an Art*. 1896.
- . *Reminiscences of My Life*. 1914. Holme, Charles (Ed.). *Arts & Crafts*. 1916.
- Hôpital* Hôpital, Winefride de l'. *Westminster Cathedral and its Architect*. Vol. 2. 1919.
- Hopkins* Hopkins H.I. and A.H. Carlton (Edd.). *Centennial History of the Parish of Temuka and Winchester 1878-1978*. Temuka, 1978.
- Hubbuck* Hubbuck, Rodney. 'Curiosities in English Stained Glass 1837-1914.' *JBSMGP*, 17, no. 2 (1978-79), 57-64.
- Irwin* Irwin, Dorothy et al. *Centenary of Barrhill 1877-1977*. Ashburton?, 1977.
- Image, Selwyn. 'St. Michael and St. Uriel...and Some Incidental Remarks on the Art of Glass Painting.' *Century Guild Hobby Horse* 5 (July 1890), 112-19.
- Powell's [c. 1924]* James Powell & Sons (Whitefriars Ltd). *Notes on Stained Glass* (studio catalogue), nd., c. 1924.
- Powell's [c. 1950]* ---. *The Art of Stained Glass* (studio catalogue), nd., c. 1950.
- Jameson* Anna Jameson. *Sacred and Legendary Art*. 2 vols. 1870.
- . *The History of Our Lord*. 2 vols. 1890.
- . *Legends of the Monastic Orders*. 1890.

Jervis, Simon. *High Victorian Design*. Woodbridge, Suffolk, 1983.

Johnson, James. 'The Stained Glass Theories of Viollet-le-Duc.' *Art Bulletin* 45, no. 2 (1963), 121-34.

Jones

Jones, Owen. *The Grammar of Ornament*. 1856.

Kayll & Co.

Kayll & Co. (studio catalogue), nd., [post 1906] [Leeds?].

Kehlmann, Robert. 'Twentieth Century European Stained Glass.' *Glass Art Society Journal* (1979), 28-31.

---. 'Glasfenster der Siebziger Jahre.' *Kunst und Kirche*, part 4 (1979), 178-82.

---. 'The Legacy of Johan Thorn Prikker.' *American Craft* (April/May 1985), 26-31.

Kemshed

Kemshed, Frances E. *The Builders: A Short History of Chalmers Presbyterian Church*. Timaru, 1952.

Kennedy, Hugh. 'An Art Not Generally Understood.' *Contemporary Review* (March 1889), 427-42.

Kirby, H.T. 'Stained Glass: a Note on the Signatures of Modern English Craftsmen.' *Apollo* 34 (Oct. 1941), 97-99.

---. 'Thomas Willement an Heraldic Artist's Note Book.' *Apollo* 43 (Feb. 1946), 47-48.

---. 'Sir Ninian Comper 1864-1960.' *JBSMGP* 13, no. 2 (1960-61), 447-48.

Kerr, Joan. *Our Great Victorian Architect Edmund Thomas Blacket (1817-1883)*. Sydney, 1983.

Knowles, John. 'Early Nineteenth Century Ideals and Methods of Restoring Ancient Stained Glass.' *JBSMGP* 14, no. 1 (1964), 9-16.

Koch, Robert. 'Glass as Ornament.' *Record of the Art Museum, Princeton University* 34, no. 2 (1975), 28-35.

L., A.A.

L., A.A. 'Robert Anning Bell, R.A., LL.D., 1863-1933.' *JBSMGP* 5, no. 3 (April, 1934), 153-54.

L., J.E. 'John Alder Knowles F.S.A. (1881-1961).' *JBSMGP* 13, no. 3 (1961-62), 527-29.

Lamborn, E.A. Greening. *The Armorial Glass of the Oxford Diocese 1250-1850*. Oxford, 1949.

- Langton Gallery* Langton Gallery. *Eighty Years of Whitefriars* (exhibition catalogue), 1972.
- Larkworthy* Larkworthy, Peter. *Clayton and Bell, Stained Glass Artists and Decorators*. 1984?
- Larner, Gerald and Celia Larner. *The Glasgow Style*. New York, 1979.
- Laroche* Laroche, Ginette. 'Les "Memorial Windows": une Mémoire de Verre.' *Journal of Canadian Art History* 9, no. 2 (1986) 96-141.
- Lassere, Jean-Claude. 'La Commande et les Commanditaires.' *Revue de L'Art* no. 72 (1986), 50-54.
- Lawrence* Lawrence, Averille. *Strangers and Pilgrims*. Timaru, 1962.
- Lee, Lawrence. *The Appreciation of Stained Glass*. 1977.
- . George Seddon and Francis Stephens. *Stained Glass*. 1977.
- Legge* Legge, T. 'A Note on the Stained Glass Windows of Henry A. Payne.' *Studio* 61 (1914), 128-30.
- Levi* Levi, Peta. 'Springboard from Piper and Reyntiens.' *House and Garden* 38 (April 1983), 146-49.
- Lewis, Mostyn. *Stained Glass in North Wales up to 1850*. Altrincham, 1970.
- Lochhead, Ian J. 'High Victorian Architecture in Christchurch.' *Art New Zealand*, no. 49 (1988), 84-89.
- Lock* Lock, E. Binney. *The Anglican Church in Oxford and Cust*. Oxford-Cust, 1965?
- Lorimer* Lorimer, Sir Robert. 'Memorial Stained Glass Windows.' *Country Life* 38 (13 Nov. 1915), 641-44.
- Lovat* Lovat, Lady Alice. *The Life of Sir Frederick Weld*. 1914.
- Lowndes* Lowndes, Mary. *Composition and Design in Ancient Stained Glass*. 1913.
- Lupkin, William. 'An Túr Gloine, Birth of a Co-operative.' *Stained Glass [US]* 81, 2 (Summer 1986), 106, 108-10.
- Marsh 1958-59* M[arsh], H[onoria] D. 'Mr. Patrick A. Feeny.' *JBSMGP* 12, no. 4 (1958-59), unpaginated section.
- Marsh 1960-61* ---. 'Rosemary Rutherford.' *JBSMGP* 13, no. 2 (1960-61), facing 431.

- Marsh 1961-62* M[arsh], H[onoria] D. 'Mr. Hugh Powell.' *JBSMGP* 13, no. 3 (1961-62), 479.
- Maas, Jeremy.* *Holman Hunt & The Light of the World.* 1984.
- McGrath* McGrath, Raymond and A.C. Frost. *Glass in Architecture and Decoration.* 1937.
- Mackay* Mackay, Norman A.M. 'The Stained Glass in St. John's Kirk Perth.' *JBSMGP* 16, no. 1 (1976-77), 35-40.
- McIsaac* McIsaac, Nigel. 'William Wilson, Esq, R.S.A.' *Scottish Art Review* 7, part 2 (1959), 20-25.
- Maclean, Chris. 'Stained Glass in New Zealand.' *New Zealand Crafts* 7 (Sept./Oct. 1983), 15-17.
- McLintoch, Alexander. *National Centennial Exhibition of New Zealand Art.* Wellington, 1940.
- Mander, Rosalie. 'The Work of C.E. Kempe.' *Apollo* (Feb. 1973), 160-63.
- Margetts, Martina. 'A Piper Portfolio.' *Crafts* 36 (Jan.-Feb. 1979), 34-39.
- Marsh, Jan and Pamela Gerrish Nunn. *Women Artists and the Pre-Raphaelite Movement.* 1989.
- Milburn, R.L.P. *Saints and Their Emblems in English Churches.* Oxford, 1957.
- Miller, C.H.* Miller, C.H. 'NZ's Pioneer With Stained Glass.' *New Zealand Woman's Weekly* (30 Aug. 1971), 55-56.
- Miller, F. 1895* Miller, Fred. 'Art Workers and Recent Productions. Glass Painters.' *Art Journal* (1895), 150-53.
- Miller, F. 1896* ---. 'Women Workers in the Art Crafts.' *Art Journal* (1896), 116-18.
- Miller Studios* Miller Studios. *Stained Glass Windows by the Miller Studios* (studio catalogue), c. 1960, Dunedin.
- Mole* Mole, Sheila. 'An English Heritage.' *Church Building* (Whitsun 1985), 33-34.
- Montmorency* Montmorency, De, R.M. 'Edward Woore 1880-1960.' *JBSMGP* 13, no. 2 (1960-61), 444.
- Moor* Moor, Andrew. *Architectural Glass.* New York, 1989.
- Moore, Peter (Ed.). *Crown in Glory.* Norwich, 1982.
- Moore* ---. *The Stained Glass of Ely Cathedral.* Ely, 1988.

- Morris & Co.* *Morris & Company Art Workers Ltd* (studio catalogue), nd., [post 1930].
- Morris, Elizabeth. *Stained and Decorative Glass*. 1988.
- Muthesius, Stefan. *The High Victorian Movement in Architecture 1850-1870*. 1972.
- Newton* Newton, Roy. 'Peter Gibson and the York Glaziers' Trust.' *Stained Glass [US]* 77, no. 3 (1982), 252-54.
- Naylor, Gillian. *The Arts and Crafts Movement*. 1971.
- Nuttgens* Nuttgens, Patrick. 'Seventy Years Work: the Stained Glass of J.E. Nuttgens 1892-1982.' *JBSMGP* 18, no. 1 (1983-84), 58-77.
- Oakley, Lenore A.C. *Harry Ell and his Summit Road*. Christchurch, 1960.
- O'Connor* O'Connor, David. 'Morris Stained Glass.' In *William Morris and the Middle Ages*. Joanna Banham and Jennifer Harris (Edd.). Manchester, 1984.
- and Jeremy Haselock. 'The Stained and Painted Glass.' in *A History of York Minster*. G.E. Aylmer and Reginald Cant (Edd.). Oxford, 1977, 313-93.
- O'Meehan* O'Meehan, Michael. *Held Firm by Faith*. Christchurch, 1988.
- Osborne* Osborne, June. *Stained Glass in England*. 1981.
- Pabois* Pabois, Marc. 'Architecture et Vitrail au XIXe Siècle' *Revue de L'Art*, no. 72 (1986), 61-66.
- Paine, Charles. 'The Craft of Stained Glass.' *Studio* 105 (Jan./June 1933), 297-99.
- Parr* Parr, Stephen. *Canterbury Pilgrimage*. Christchurch, 1951.
- Pascoe* Pascoe, John. *Great Days in New Zealand Mountaineering*. Wellington, 1958.
- Pearce* William Pearce Ltd. *Stained Glass Windows, Memorial Brasses* (studio catalogue) [Birmingham?], nd., [post 1905].
- Peters* Peters, Marie. *Christchurch, St Michael's: a Study in Anglicanism in New Zealand, 1851-1972*. Christchurch, 1986.
- Pevsner, Nikolaus et al. *Buildings of England*. [Series], Harmondsworth, 1951-.

- Pevsner* Pevsner, Nikolaus, and Priscilla Metcalf. *The Cathedrals of England, Midland, Eastern and Northern England*. Harmondsworth, 1985.
- Phillips, Jock and Chris Maclean. 'The Stained Glass of Antrim House.' *Historic Places in New Zealand* 2 (Sept. 1983), 12-13.
- Phillips 1983* ---. *In the Light of the Past; Stained Glass Windows in New Zealand Houses*. Auckland, 1983.
- Phillips 1990* ---. *The Sorrow and the Pride; New Zealand War Memorials*. Wellington, 1990.
- Pichard, Joseph. 'Modern Stained Glass In France.' *Graphis* 17, no. 96 (July-Aug. 1961), 276-83.
- Pinney* Pinney, Robert. *Early South Canterbury Runs*. Wellington, 1971.
- Piper, John. *Stained Glass: Art or Anti-Art ?* 1968.
- Platts* Platts, Una. *Nineteenth Century New Zealand Artists*. Christchurch, 1980.
- Pointon, Marcia. *William Dyce 1806-1864: a Critical Biography*. Oxford, 1979.
- Port* Port, M.H. (Ed.). *The Houses of Parliament*. 1976.
- Powell, H.J. 1920* Powell, Harry. J. 'An Ancient London Handicraft.' *The Nineteenth Century and After* 88 (Nov. 1920), 851-57.
- Powell, H.J. 1923* ---. *Glass-Making in England*. Cambridge, 1923.
- Powell, Hugh. 'Kempe and his House.' *JBSMGP* 14, no. 5 (1970-71), 239-42.
- Powell, J.H.* Powell, John H. 'The Art of Stained Glass in Birmingham.' In *The Resources, Products and Industrial History of the Birmingham and Midland Hardware District*. Samuel Timmins (Ed.). 1866, 520-25.
- Prest, Cedar. 'Glass and its Development.' *Craft Australia*, no. 3 (Spring 1979), 13-17.
- Purchas* Purchas, H.T. *Bishop Harper and the Canterbury Settlement*. Christchurch, 1903.
- R., T.W.F.* R., T.W.F. 'Arthur S. Walker.' *JBSMGP* 14, no. 3 (1967), 158.
- R., W.H.* R., W.H. 'George Bryan Cooper-Abbs.' *JBSMGP* 14, no. 3 (1967), 157.
- Rackham 1926* Rackham, Bernard. 'Glass Painting as an Art for To-day.' *Art Work* 2, part 6 (1926), 108-14.

- Rackham 1929* Rackham, Bernard. 'Stained Glass Windows by Miss W.M. Geddes.' *Studio* (1929), 682-83.
- . *A Guide to the Collections of Stained Glass; Victoria and Albert Museum*. 1936.
- Raguin, Virginia. C. 'Henry Holiday's Theology Window.' *Stained Glass [US]* 78, no. 2 (Summer 1983), 144-45.
- Raguin* ---. 'Revivals, Revivalists, and Architectural Stained Glass.' *Journal of the Society of Architectural Historians* 49, no. 3 (Sept. 1990), 310-29.
- Randall, Gerald. *Church Furnishing & Decoration in England & Wales*. 1980.
- Reeves, P. Oswald. 'Irish Arts and Crafts.' *Studio* 72 (1918), 15-22.
- Reyntiens 1967* Reyntiens, Patrick. *The Technique of Stained Glass*. 1967.
- Reyntiens 1990* ---. *The Beauty of Stained Glass*. 1990.
- Rhodes* Rhodes, Geoffrey. 'James Hogan's Glass.' *Design* 49 (Oct. 1947), 4-5.
- RIBA* RIBA. *Catalogue of the Drawings Collection of the Royal Institute of British Architects*. Vol. 8, Amersham, Bucks. 1984.
- Ricardo* Ricardo, Halsey and Christopher Whall. 'The Architect's Use of Colour.' *JRIBA* (1896), 365-81.
- Riou* Riou, Yves-Jean 'Iconographie et Attitudes Religieuses Pour une Iconologie du Vitrail du XIX Siècle.' *Revue de l'Art* 72 (1986), 39-49.
- Ritchie, Jim. 'Windows on a Maori World.' *Art New Zealand* 45 (Summer 1987-88), 67-69.
- Robinson, Duncan and Stephen Wildman. *Morris & Company in Cambridge*. Fitzwilliam Museum, Cambridge, 1980.
- Robinson* Robinson, Howard. *A History of the Post Office in New Zealand*. Wellington, 1964.
- Roeder, Helen. *Saints and Their Attributes*. 1955.
- Rothenstein, John. 'An Ardent Spirit.' *Art and Artists*, part 223 (April 1985), 16-19.
- Roussel* Roussel, Francis. 'Le Peintre-verrier au XIXe Siècle: un Industriel ?' *Revue de L'Art*, no. 72 (1986), 57-64.
- Sacks, Barbara. 'Henry Holiday.' *Stained Glass Art* 78, no. 2 (Summer 1983), 141-43.

- Salmond, H. 1970-71* Salmond, Hugh. 'Martin Travers Pays a Visit.' *JBSMGP* 14, no. 5 (1970-71), 263-65.
- Salmond, H. 1972-73* ---. 'Aunt Mabel Asks the Questions.' *JBSMGP* 15, no. 1 (1972-73), 66-72.
- Salmond, R.* Salmond, R. 'History of English Antique Glass.' *JBSMGP* 15, no. 1 (1972-73), 73-79.
- Saunier, Charles. 'Le Vitrail.' *L'Art Décoratif* 6, part 2 (April 1901), 29-37.
- Savage* Savage, Peter. *Lorimer and the Edinburgh Craft Designers*. Edinburgh, 1980.
- Scotter* Scotter, W.H. *Ashburton*. Ashburton, 1972.
- Sewter, A. Charles. 'William Morris's Designs For Stained Glass.' *Architectural Review* 127 (Jan.-June 1960), 196-200.
- . 'D.G. Rossetti's Designs For Stained Glass.' *JBSMGP* 13, no. 2 (1960-61), 419-24.
- Sewter 1961* ---. 'The Place of Charles Winston in the Victorian Revival of Stained Glass.' *Journal of the British Archaeological Association* 24, Series 3 (1961), 80-91.
- Sewter 1962* ---. 'Victorian Stained Glass.' *Apollo* 76 (1962), 760-65.
- . 'Morris Windows at Dedworth.' *Architectural Review* 136 (Dec. 1964), 457-58.
- Sewter 1974-75* ---. *The Stained Glass of William Morris and his Circle*. 2 vols, 1974-75.
- Shackleton* Shackleton, Bernice and T.A. Wilson, *The Ever Open Door 1874-1974*. Waimate, 1974.
- Shaw, H.* Shaw, Henry. *The Encyclopaedia of Ornament*. Edinburgh, 1842.
- Shaw, P. 1985* Shaw, Phillida. 'Masters in Glass.' *Church Building* (Whitsun 1985), 30-32.
- Shaw, P. 1989* ---. 'Glass Painting Skills Still in Demand.' *Stained Glass* (Spring 1989), 6-7.
- Sherry 1983* Sherry, Beverley. 'Secular Stained Glass in Australia.' *Australian Antique Collector*, part 26 (July/Dec. 1983), 44-49.
- Sherry 1985* ---. 'Australian Themes in Stained Glass.' *Heritage Australia* 2, part 2 (Summer 1985), 8-15.
- Sherry 1989* ---. 'Australia's Stained Glass: an Overview 1840-1988.' *Stained Glass [US]* 84, no. 1 (Spring 1989), 44-51.

- Sherry 1991* Sherry, Beverley. *Australia's Historic Stained Glass*. Sydney, 1991.
- Silcock* Silcock, Edlen. *Centennial Church of the Most Holy Passion of Our Lord Brackenbridge-Amberley 1866-1966*. Christchurch, 1966.
- Skeat 1976* Skeat, Francis. 'Some 19th Century Stained Glass Artists and Their Families.' *Family History* 9, no. 60 (Nov. 1976), 17-55.
- . *Stained Glass Windows of St Alban's Cathedral*. Luton, 1977.
- Skeat 1978* ---. 'The Family of Gibbs.' *Family History* 10, nos. 65-66 (May 1978), 114-24.
- Skeat 1979* ---. 'Heaton, Butler & Bayne, a Famous Victorian Firm.' *Family History* 10, nos. 69-70 (July 1979), 231-50.
- Skeat 1980* ---. 'The Family of William Wailes of Newcastle-Upon-Tyne.' *Family History* 11, nos. 79-80 (Dec. 1980), 184-205.
- Smith, Greg and Sarah Hyde (Edd.). *Walter Crane 1845-1915 Artist, Designer and Socialist* (exhibition catalogue), Whitworth Art Gallery. Manchester, 1989.
- Smith, J.* Smith, John M. *Cloud Over Marquette*, Auckland, 1990.
- Smith, M.* Smith, M.Q. *The Stained Glass of Bristol Cathedral*. Bristol, 1983.
- Sowers, Robert. 'New Stained Glass in Germany.' *Craft Horizons* 29 (May 1969), 14-21.
- . *The Language of Stained Glass*. Forest Grove, Oregon, 1981.
- Sparrow, Silvester. 'The Stained Glass of the Future. Part I.' *Art Worker's Quarterly* 2 (1903), 125-32.
- . 'Part II.' *Art Worker's Quarterly* 2 (1903), 173-80.
- . 'Part III.' *Art Worker's Quarterly* 3 (1904), 39-44.
- Sparrow* Sparrow, Walter. 'Christopher Whall and his Influence.' *Studio* 90 (July/Dec. 1925), 364-68.
- Stace* Stace, Jean G. *Justified by Faith*. Timaru, nd.
- Stammers* Stammers, Mrs. 'Harry J. Stammers.' *JBSMGP* 14, no. 4 (1968-69), 189-90.

- Stanford Art Gallery* Stanford Art Gallery. *Morris & Co.* (exhibition catalogue), Stanford, California, 1975.
- Stanton, Phoebe. *Pugin*. 1971.
- Starkey* Starkey, Margaret S.W. *Holy Innocents' Church, Amberley, 1877-1977 Centenary History*. Amberley, 1977.
- Stavridi 1979* Stavridi, Margaret. 'Charles Eamer Kempe.' *Stained Glass [US]* 74, part 4 (Winter 1979), 315-20.
- Stavridi 1979-80* ---. 'John William Lisle 1870-1927.' *JBSMGP* 16, no. 3 (1979-80), 54-60.
- Stavridi 1985* ---. 'Charles Eamer Kempe.' *Church Building* (Whitsun 1985), 25-27.
- Stavridi 1988* ---. *Master of Glass: Charles Eamer Kempe 1837-1907*. Hatfield, Herts., 1988.
- Storer* Storer, Audrey. *Light and Life*. Springston, 1990.
- Strickland* Strickland, Hilda. 'Ernest Heasman Stained Glass Artist.' *JBSMGP* 15, no. 2 (1973-74), 28-35.
- Studholme, E.C. *Te Waimate*. Wellington, 1940.
- Suffling* Suffling, Ernest R. *A Treatise on the Art of Glass Painting*. 1902.
- Sutton* Sutton, W.A. *The Scott Memorial Windows, Christchurch Cathedral*. Christchurch, 1983.
- Swash* Swash, Caroline. 'Brian Thomas O.B.E.' *Stained Glass* (Spring 1990), 6-7.
- Sweeney, James. 'The Stained Glass of Evie Hone.' *Liturgical Arts* 23 (Feb. 1955), 63-64.
- Swenarton, Mark. 'Morris Under Siege.' *Building Design*, no. 861 (13 Nov. 1987), 36-39.
- Taylor* Taylor, C.R.H. *The Gothic Beauties and History of The Canterbury Provincial Buildings*. 4th ed. 1963.
- Taylor, Nicholas and A. Charles Sewter. 'Morris in Hospital.' *Architectural Review* 141 (March 1967), 224-27.
- Thomas* Thomas, Brian and Eileen Richardson (Edd.). *Directory of Master Glass-Painters*. Newcastle-on-Tyne, 1972.
- Thompson* Thompson, Paul. *William Butterfield*. 1971.
- Tickner* Tickner, Lisa. *The Spectacle of Women*. 1987.

- Traherne, Margaret, Patrick Reyntiens and Geoffrey Clarke. 'Rethinking Stained Glass.' *Crafts* 4 (Sept.-Oct. 1973), 26-27.
- Tutill* Tutill, Doris, H. *Let the Light Shine*, Christchurch, 1979.
- Twining* Twining, Ernest. *The Art and Craft of Stained Glass*. 1928.
- Vallance, Aymer. 'The Arts and Crafts Exhibition Society at the New Gallery, 1893.' *Studio* 2, no. 7 (Oct. 1894), 3-27.
- Verneuil, M. 'Les Vitraux de Grasset.' *Art et Décoration* 23 (April 1908), 109-24.
- V&A* Victoria & Albert Museum. *Victorian Church Art* (exhibition catalogue), 1971.
- Voysey* Voysey, C.F.A. 'Unfamiliar Uses For Stained Glass.' *Apollo* 17 (April 1933), 153-54.
- W., A.L.* W., A.L. 'The Works of T. Willement, 1812-1865.' *JBSMGP* 14, no. 1 (1964), 50-51.
- Wainwright 1971a* Wainwright, Clive. 'Davington Priory, Kent' I. *Country Life* (9 Dec. 1971) 1650-53.
- Wainwright 1971b* ---. II. *Country Life* (16 Dec. 1971), 1716-19.
- Walker, C. Howard. 'Notes on Stained Glass and the Art of Clement Heaton.' *American Architect and Architecture* 136 (Sept. 1929), 241-48.
- Wanden* Wanden, K.P.W. *The Marist Brothers in Christchurch 1888-1988*. Christchurch, 1988.
- Ward, Tessa and Rodney Wells. *In a Country Churchyard*. Christchurch, 1987.
- Waring, J.B. *The Arts Connected With Architecture*. 1858.
- Warrington 1848a* Warrington, William. *The History of Stained Glass, From the Earliest Period...to the Present Time*. 1848.
- Warrington 1848b* ---. *An Original Work on Stained Glass*. 1848.
- Waters* Waters, Grant, M. *Dictionary of British Artists Working 1900-1950*. Eastbourne, 1975.
- Weaver* Weaver, Sir Lawrence. *The Scottish National War Memorial, at the Castle, Edinburgh*. 1927.
- Webster* Webster, Gordon. 'Douglas Strachan, LL.D., H.R.S.A.' *JBSMGP* 14, no. 1 (1964), 41-43.

- Wedgwood 1977 Wedgwood, Alexandra. *The Pugin Family. Catalogue of the Drawings Collection of the Royal Institute of British Architects*. Farnborough, 1977.
- Wedgwood 1985 ---. *A.W.N. Pugin and the Pugin Family*. 1985.
- Weiss, Helene. 'Those Old, Familiar Faces.' *Stained Glass [US]* 86, no. 3 (1991), 204-7, 216-18.
- Welander, David. *The Stained Glass of Gloucester Cathedral*. Gloucester, 1985.
- Wember, Paul. *Johan Thorn Prikker*. Krefeld, 1966.
- West West, Anthony. *John Piper*. 1979.
- Westlake, M. Westlake, Margaret. 'N.H.J. Westlake, F.S.A.' *JBSMGP* 3, no. 2 (Oct. 1929), 59-65.
- Westlake N.H.J. Westlake, N.H.J. *A History of Design in Painted Glass*. 4 vols, 1881-94.
- Whall & Whall 1929 *Whall & Whall Ltd Stained Glass Artists* (studio catalogue), 1929.
- Whall & Whall 1949 *Directory of Stained Glass Windows Executed Within the Past Twenty Years, 1949, Whall & Whall Ltd* (studio catalogue).
- Whall, C. 1891a Whall, Christopher. 'Stained Glass.' *Builder* 60 (16 May, 1891), 390-91.
- Whall, C. 1891b ---. 'Stained Glass.' *Builder* 60 (23 May, 1891), 408-11.
- Whall, C. 1898 ---. 'An Appreciation of J.D. Sedding.' *Architectural Review* 4 (June 1898), 34-36.
- Whall, C. 1905 ---. *Stained Glass Work*. 1905.
- Whall, V. Whall, Veronica. 'Glass, Lead, and - Light.' *Stained Glass [US]* 20, part 1 (1935), 10-14.
- White, Gleeson. *English Illustration*. 1906.
- White, James and Michael Wynne. *Irish Stained Glass*. Dublin, 1963.
- Whitely, John. *Pre-Raphaelite Paintings and Drawings*. Oxford, 1989.
- Whittet Whittet, G.S. 'Carl J. Edwards Stained Glass Designer.' *Studio* 147 (Jan./June 1954), 10-13.
- Wilkinson Wilkinson, Alfred L. 'Christopher Charles Powell.' *JBSMGP* 12, no. 1 (1955-56), 73-74.
- WMG 1979 William Morris Gallery. *Christopher Whall 1849-1924* (exhibition catalogue). 1979.

- WMG 1985 ---. *Women Stained Glass Artists of the Arts and Crafts Movement* (exhibition catalogue). 1985.
- WMG 1987 ---. *Karl Parsons* (exhibition catalogue). 1987.
- WMG 1989 William Morris Gallery. *Henry Holiday 1839-1927* (exhibition catalogue). 1989.
- Williams Williams, W. Trevor. *A Short History of the Parish of Avonside Christchurch, NZ 1855-1955*. Christchurch, 1955.
- Williamson Williamson, Eulla. *Hearts, Hands and Voices*. Timaru, 1978.
- Wilson, J. Wilson, John. *The Canterbury Provincial Council Buildings*. Christchurch, 1991.
- . *Lost Christchurch*. Springston, 1984.
- Wilson, W. Wilson, William. 'Dr. Douglas Strachan, Artist in Stained Glass.' *JBSMGP* 11, no. 1 (1951-52), 53-54.
- Winston 1847 Winston, Charles. *An Inquiry into the Difference of Style Observable in Ancient Glass Paintings, Especially in England: With Hints on Glass Painting*. 2 vols, Oxford, 1847.
- Winston 1865 ---. *Memoirs Illustrative of the Art of Glass Painting*. 1865.
- Wood, C. Wood, Christopher. *Dictionary of Victorian Painters*. Woodbridge, Suffolk, 1954.
- Wood, G. Wood, G.A. (Ed.). *Ministers and Members in the New Zealand Parliament*. Dunedin, 1987.
- Woodforde Woodforde, Christopher. *English Stained and Painted Glass*. Oxford, 1954.
- Woodhouse Woodhouse, Airini E. *George Rhodes of the Levels and his Brothers*. Auckland, 1937.
- Woods, S.John. *John Piper*. 1955.
- Wynne Wynne, Michael. *Irish Stained Glass*. Dublin, 1977.
- . 'A Life Concerned With Glass: Evie Hone (1894-1955).' *Country Life* 175, part 4530 (June 14, 1984), 1740-42.
- Zimmer, Jenny. 'A Letter From Australia.' *JBSMGP* 17, no. 1 (1980-81), 78-86.
- Zimmer 1984a ---. (Ed). *Glass From Australia and New Zealand* (exhibition catalogue). Hessisches Landesmuseum, Darmstadt. Sydney, 1984.
- Zimmer 1984b ---. *Stained Glass in Australia*. Melbourne, 1984.

2.2 Periodicals, directories, encyclopedias.

| | |
|--|--|
| <i>Australasian Catholic Directory</i> | <i>Australasian Catholic Directory</i> . Sydney, 1893-1960/61. |
| <i>Breffny</i> | Breffny, Brian de. <i>Ireland, a Cultural Encyclopedia</i> . New York, 1983. |
| <i>Builder</i> | <i>Builder</i> . 1842-1966. |
| <i>Burke's</i> | <i>Burke's Genealogical and Heraldic History of the Peerage</i> . 105th ed., 1970. |
| | <i>Catholic Directory</i> . 1838- |
| | <i>Catholic Who's Who and Year-book</i> . 1908- |
| <i>CCR</i> | <i>Christ's College Register</i> . Christchurch, 1884- |
| <i>CN</i> | <i>Church News</i> . Christchurch, 1911-49. |
| <i>CP</i> | <i>Church and People</i> . Christchurch, 1947-76. |
| <i>Church Quarterly Paper</i> | <i>Church Quarterly Paper</i> . Christchurch, 1862-66. |
| <i>Crockford's</i> | <i>Crockford's Clerical Directory</i> . 1858- |
| <i>Cyclopedia</i> | <i>Cyclopedia of New Zealand</i> , vol.3. Wellington, 1903. |
| <i>DNZB</i> | <i>Dictionary of New Zealand Biography Volume 1, 1769-1869</i> . Wellington, 1990. |
| <i>Ecclesiologist</i> | <i>Ecclesiologist</i> . Cambridge, 1841-68. |
| <i>JBSMGP</i> | <i>Journal of the British Society of Master Glass Painters</i> . 1924- |
| <i>Marist</i> | <i>Marist Year Book 1927</i> . Auckland, 1926. |
| <i>Nelson Diocesan Gazette</i> | <i>Nelson Diocesan Gazette</i> . Nelson, 1926? -1935. |
| <i>New Catholic Encyclopedia</i> | <i>New Catholic Encyclopedia</i> . Washington, 1979. 17 vols. |
| <i>NZCN</i> | <i>New Zealand Church News</i> . Christchurch, 1870-1911. |
| <i>New Zealand Methodist Times</i> | <i>New Zealand Methodist Times</i> . Auckland, 1910-66. |
| <i>New Zealand Nursing Journal</i> | <i>New Zealand Nursing Journal</i> . Wellington, 1929- |
| <i>Tablet</i> | <i>New Zealand Tablet</i> . Dunedin, 1875- |

| | |
|---------------------------------|--|
| <i>Outlook.</i> | <i>Outlook.</i> Dunedin, 1894- |
| <i>Progress</i> | <i>Progress / New Zealand Building Progress.</i> Wellington, 1905-24. |
| <i>RAE</i> | <i>Royal Academy Exhibitors.</i> 4 vols. Calne, Wiltshire, 1985. |
| <i>Scholefield</i> | Scholefield, G.H. (Ed.). <i>A Dictionary of New Zealand Biography.</i> 2 vols. Wellington, 1940. |
| <i>Christ's 1950</i> | <i>School List of Christ's College From 1850 to 1950.</i> 6th ed. Christchurch, 1950. |
| <i>Christ's 1981</i> | <i>School List of Christ's College 1950 to 1980.</i> 8th ed. Christchurch, 1981. |
| <i>Stained Glass</i> | <i>Stained Glass: The Magazine of the British Society of Master Glass Painters.</i> 1976?- |
| <i>Stained Glass [US]</i> | <i>Stained Glass (Quarterly of the Stained Glass Association of America).</i> Kansas City, 1906- |
| <i>Stone's Canterbury</i> | <i>Stone's Canterbury, Nelson, Marlborough and Westland Directory</i> [title varies]. Dunedin, 1899-1955 |
| <i>Stone's Otago</i> | <i>Stone's Otago and Southland Directory.</i> Dunedin [title varies] 1884-1954. |
| <i>Studio</i> | <i>Studio.</i> 1893-1964. <i>Studio Yearbook of Applied Art.</i> 1921. <i>Studio Yearbook of Decorative Art.</i> 1906-20, 1922-25. |
| <i>Thieme-Becker</i> | Thieme, Dr Ulrich and Dr Felix Becker. <i>Allgemeines Lexikon der Bildenden Künstler.</i> Leipzig, 1969-70, 37 vols [reprint]. |
| <i>Who's Who</i> | <i>Who's Who.</i> 1849- |
| <i>Who's Who in New Zealand</i> | <i>Who's Who in New Zealand.</i> Wellington, 1908- |
| <i>Wise's</i> | <i>Wise's New Zealand Post Office Directory.</i> Dunedin, 1873-1956. |
| <i>Witness</i> | <i>Witness.</i> Nelson, 1935- |

2.3 Newspapers.

Ashburton Guardian. 1879-

Canterbury Times. 1865-1917.

Ellesmere Guardian. 1880? - 1981?

Evening Star. 1863-1979?

Geraldine Guardian. 1883? - 1931?

Lyttelton Times. 1851-1929.

North Canterbury Gazette. 1929-

North Canterbury Guardian. 1876-1936.

Otago Daily Times. 1861-

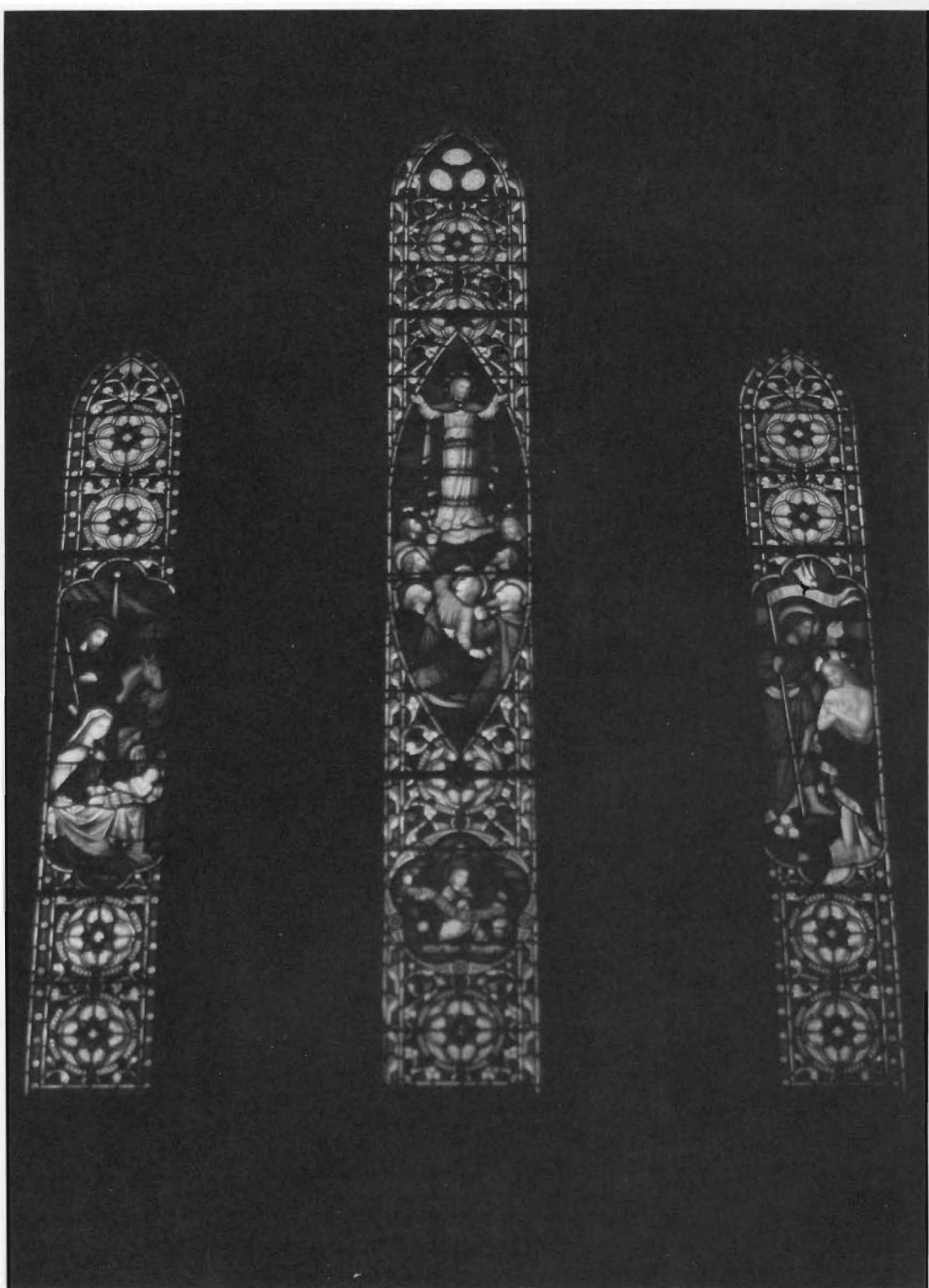
Press. 1861-

Star. 1868-

Timaru Herald. 1864-

Weekly Press. 1865-1928.

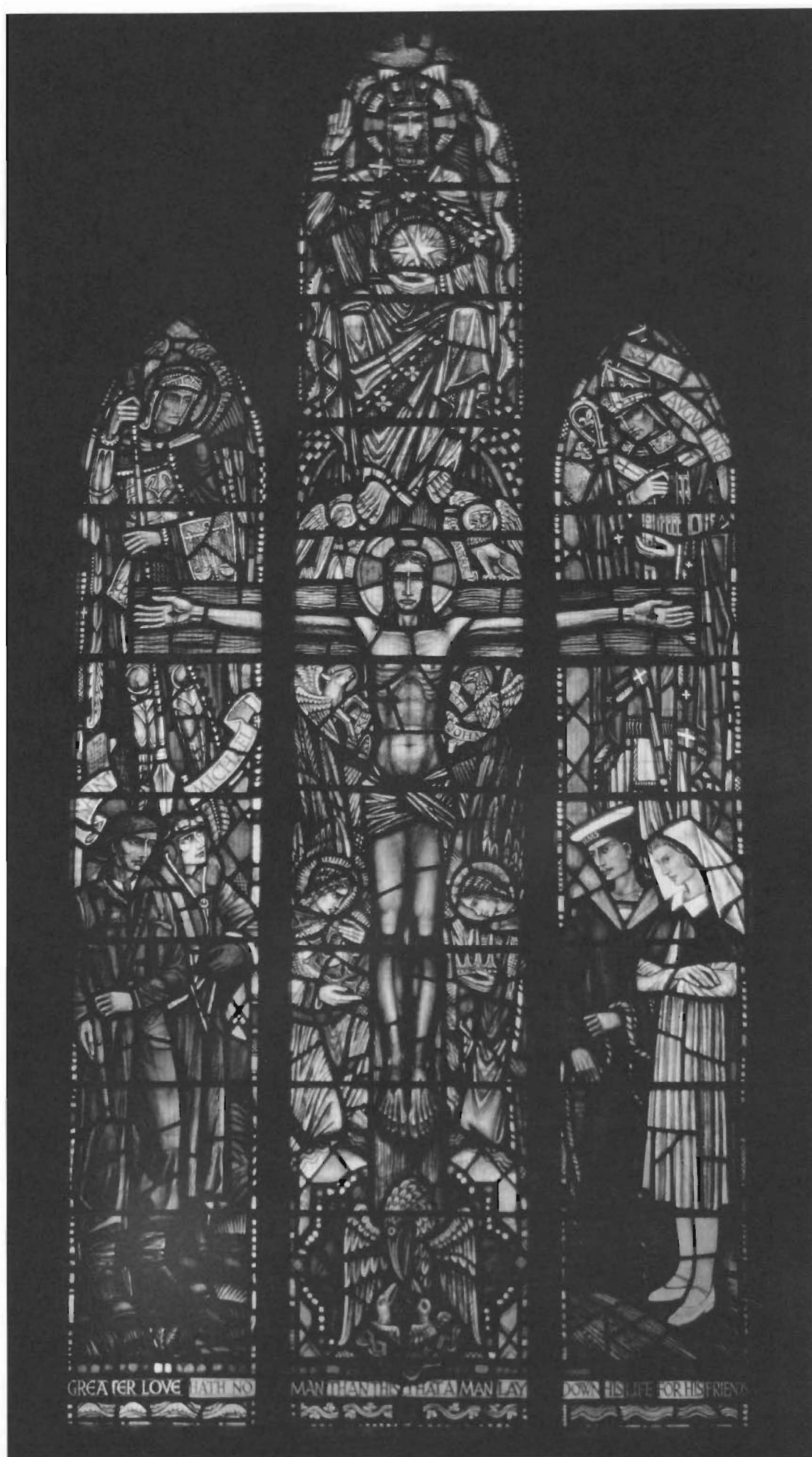
PLATES.



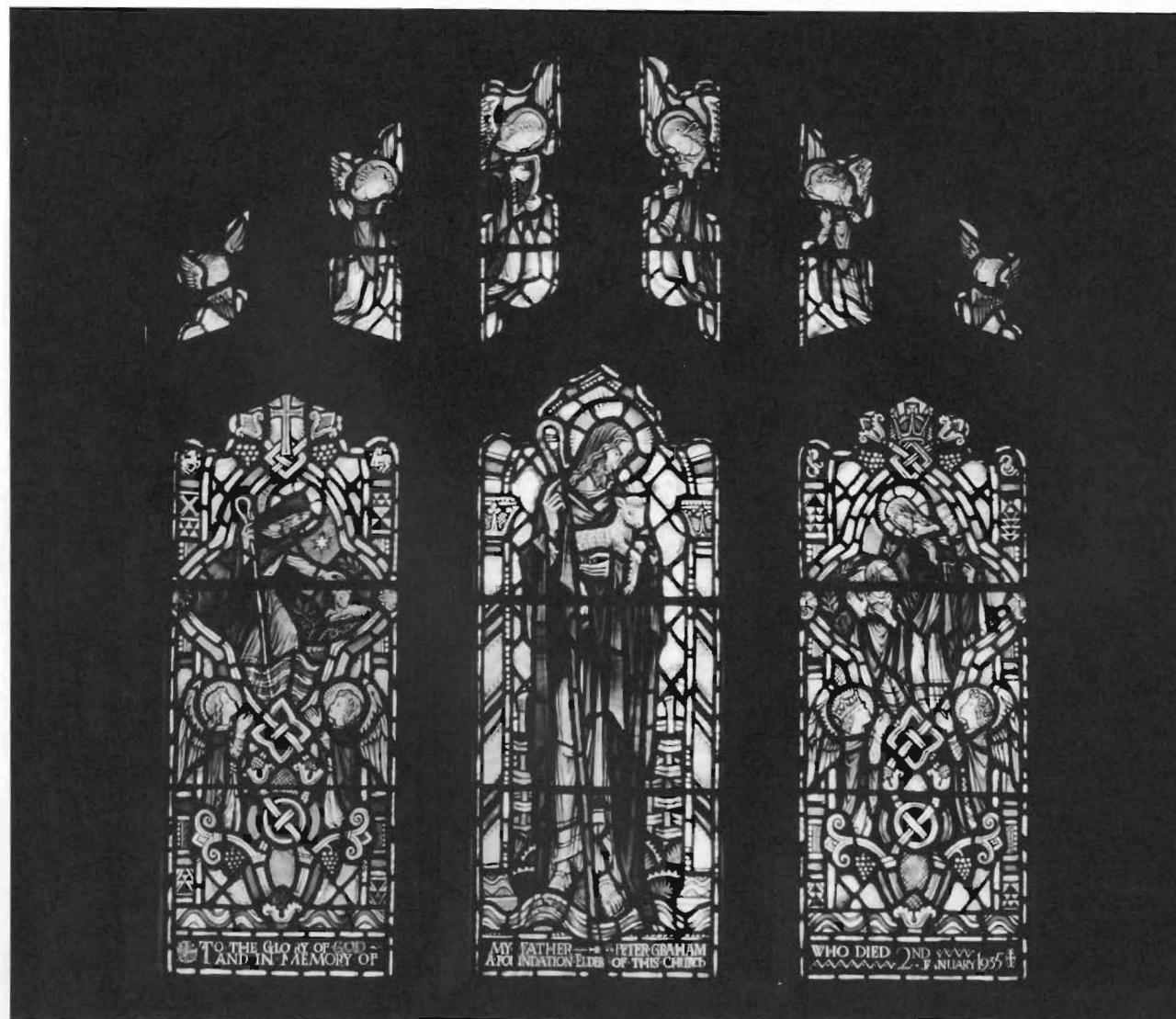
1. Cat. A1



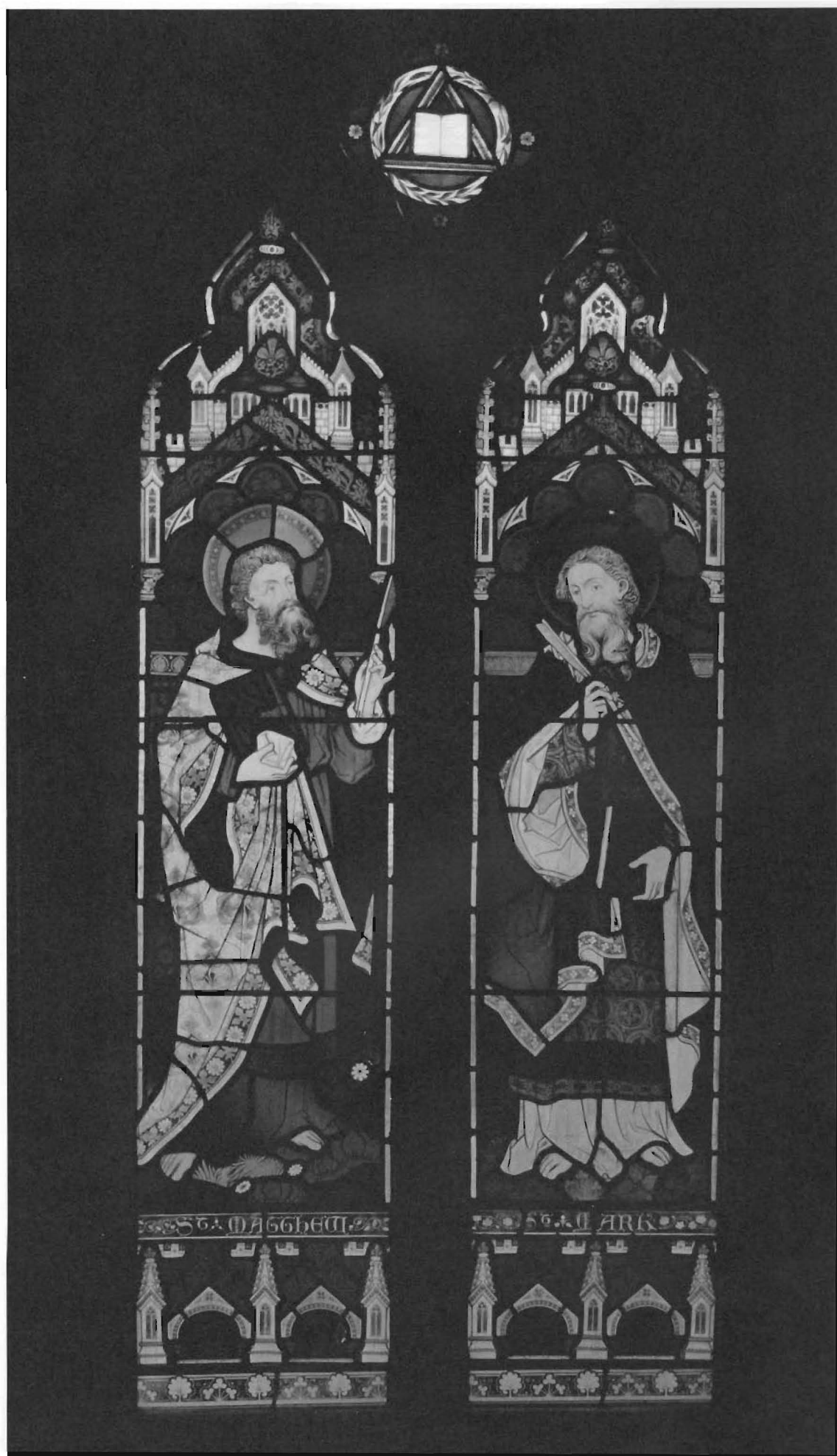
2. Cat. A2



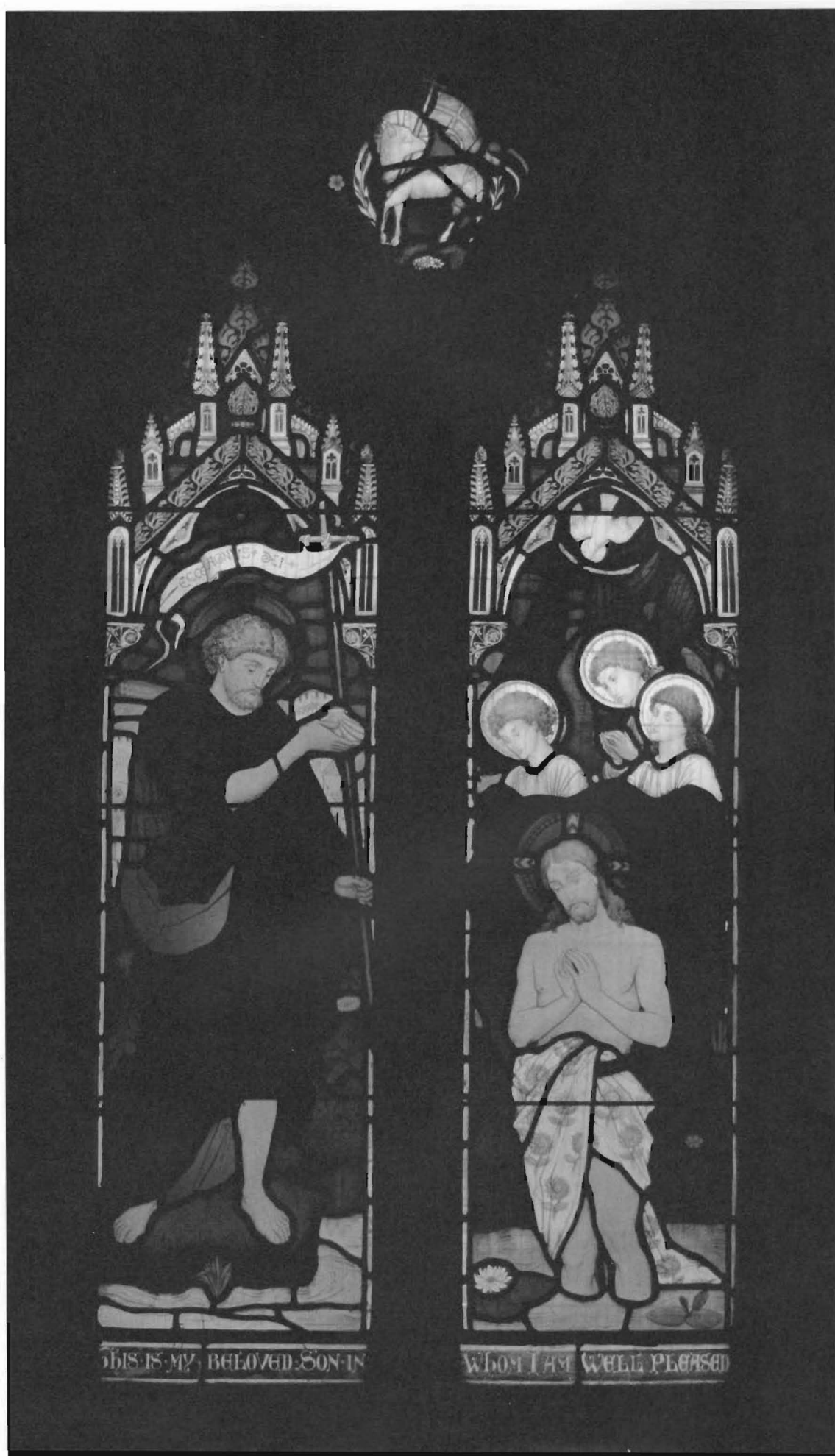


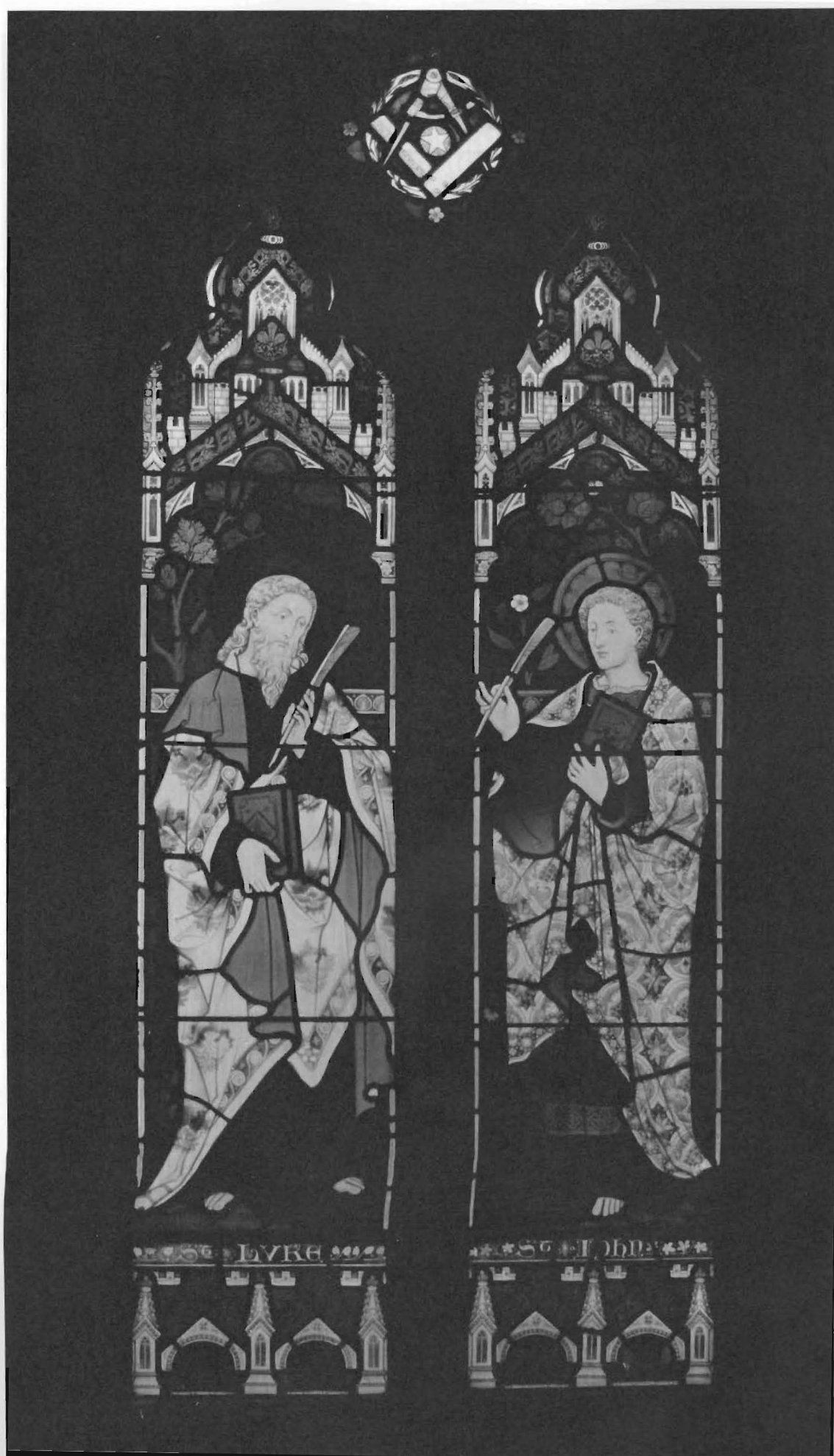


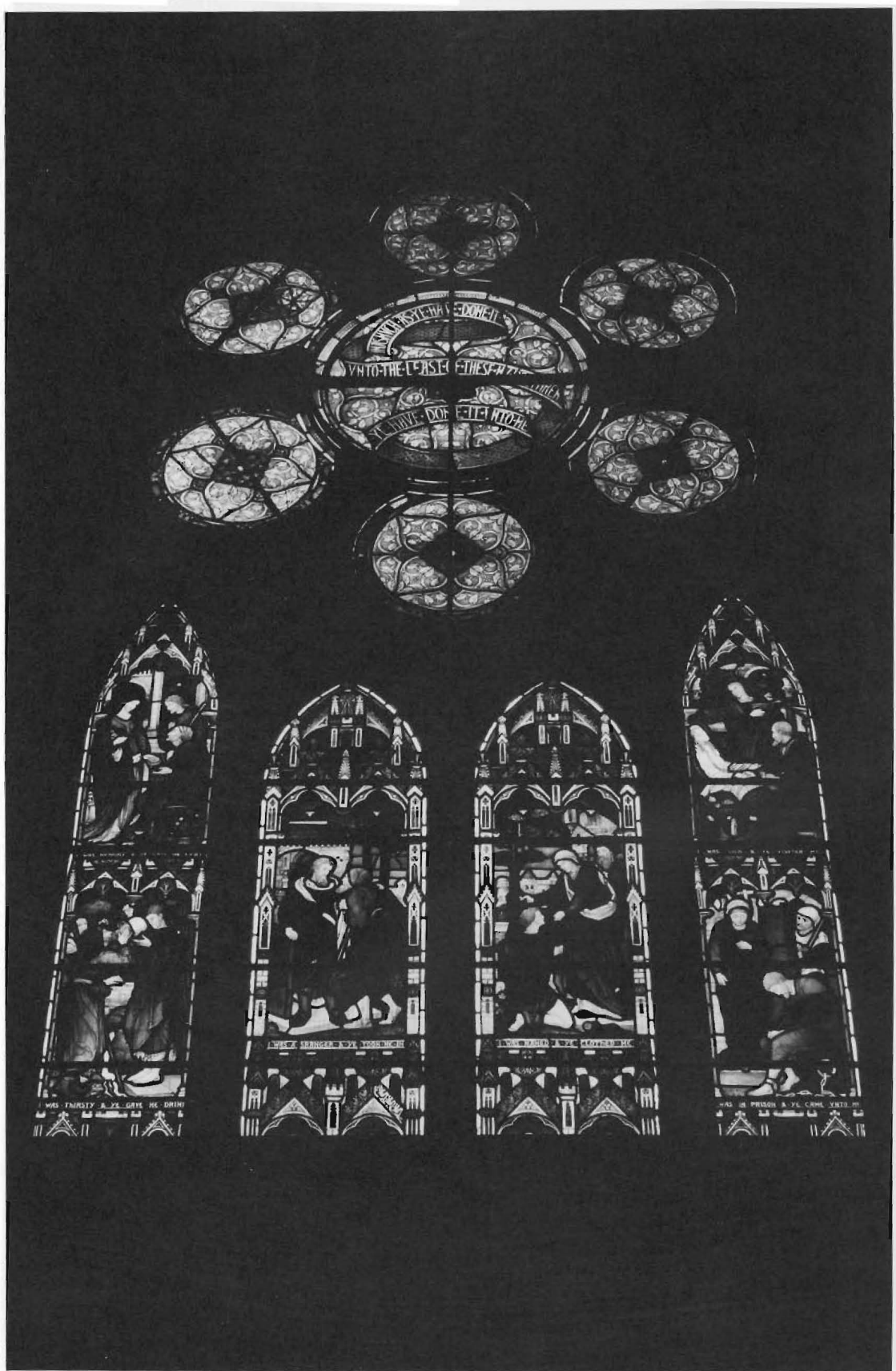
5. Cat. A5



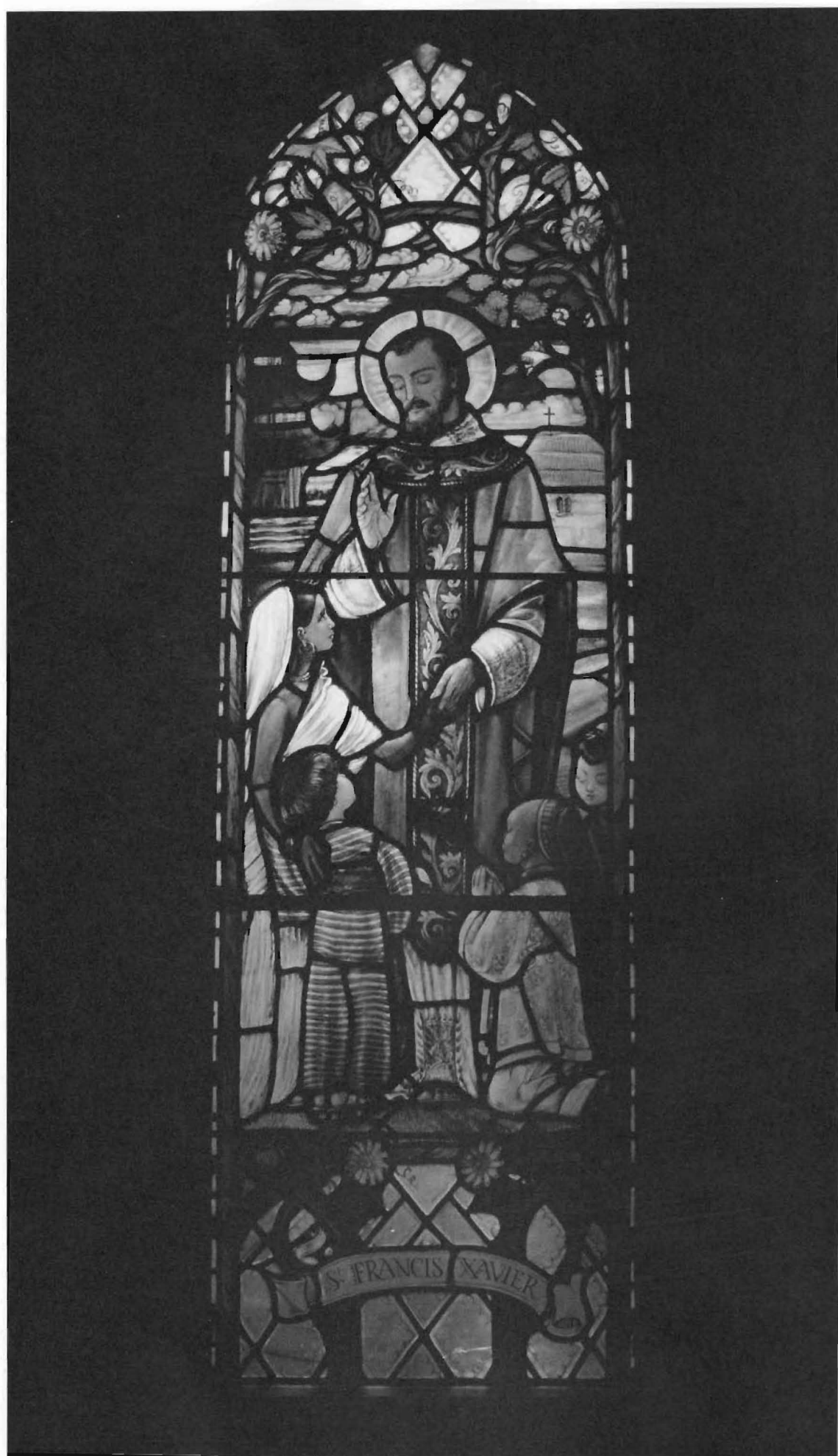
6. Cat. A6

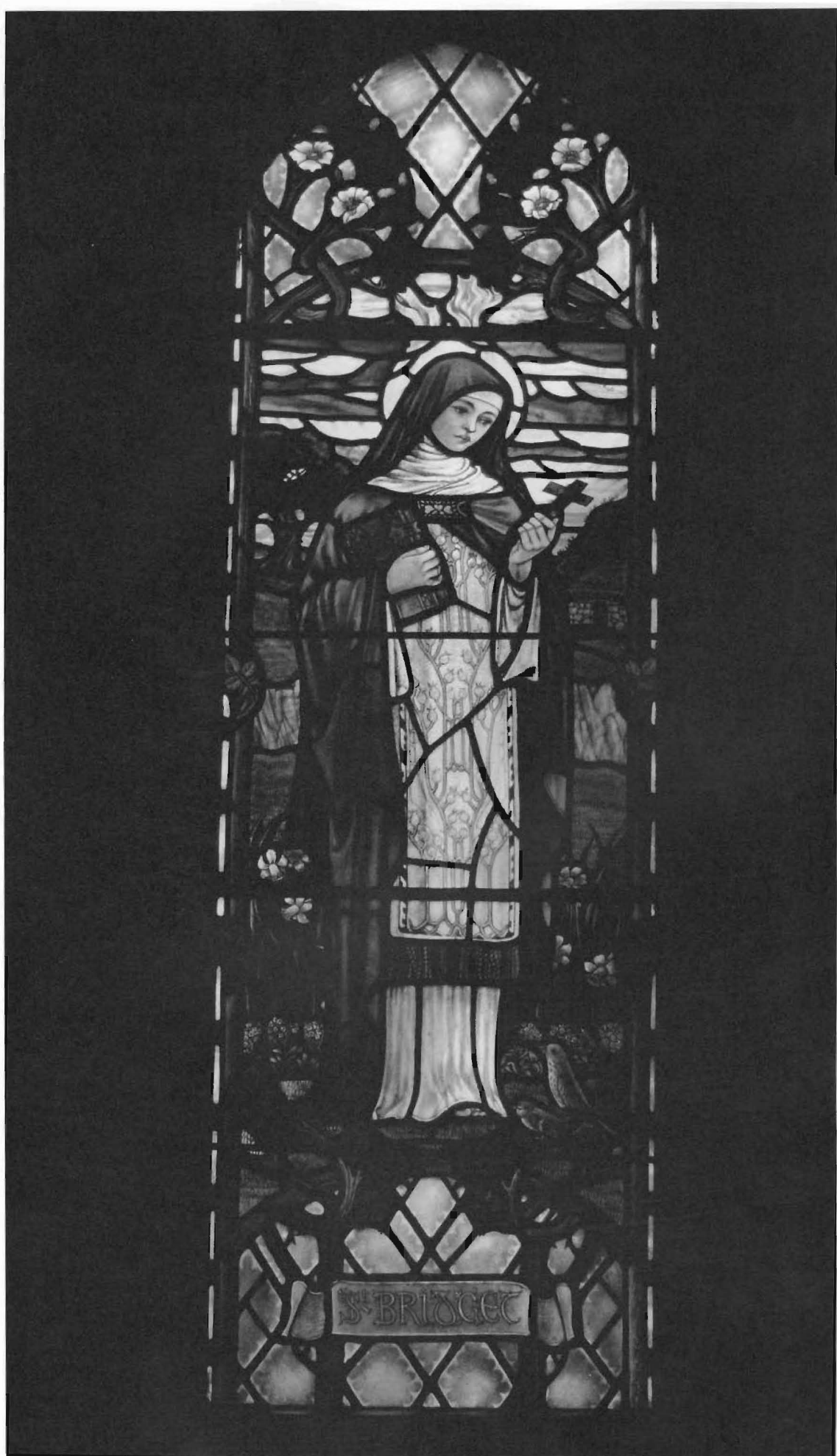




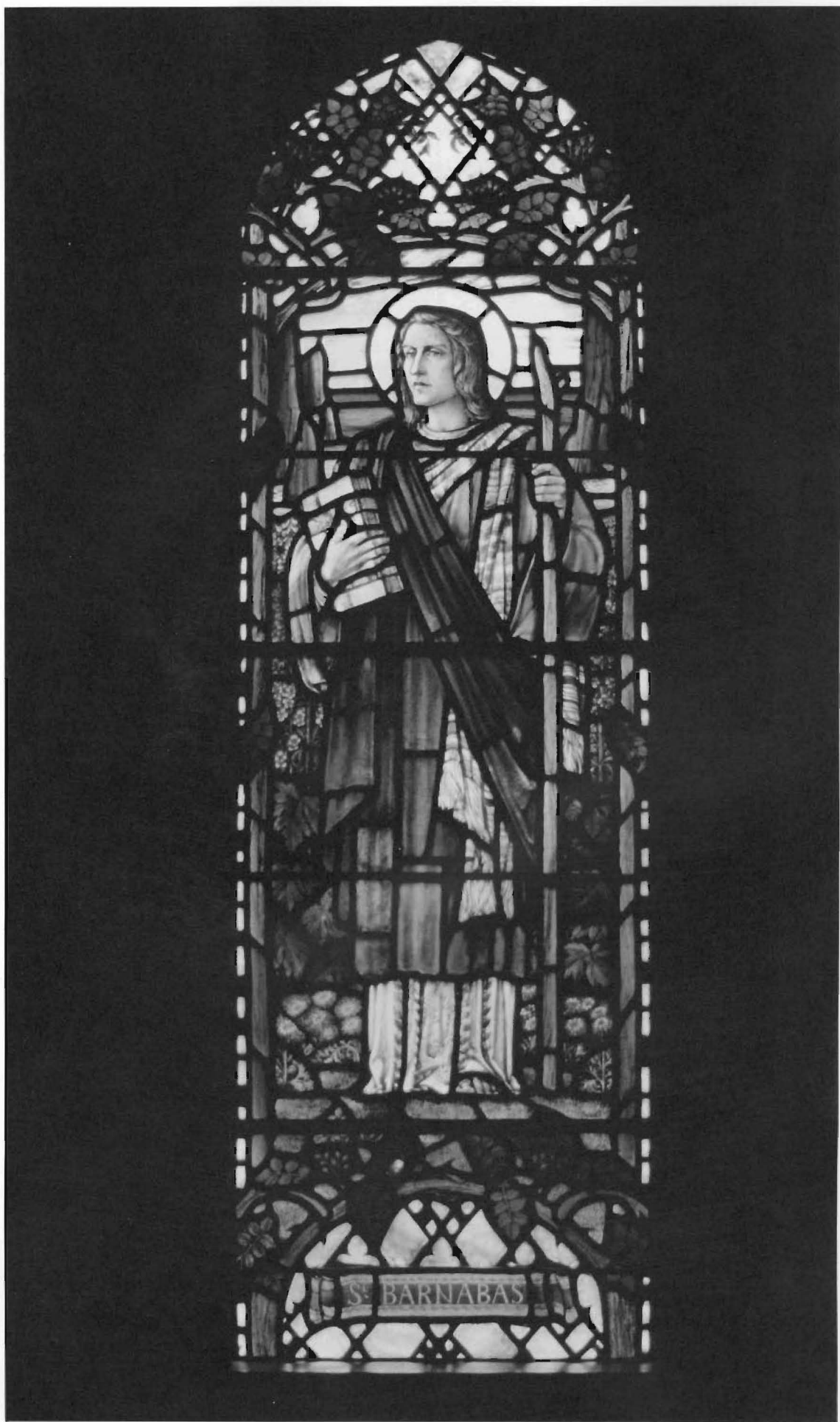


9. Cat. A9

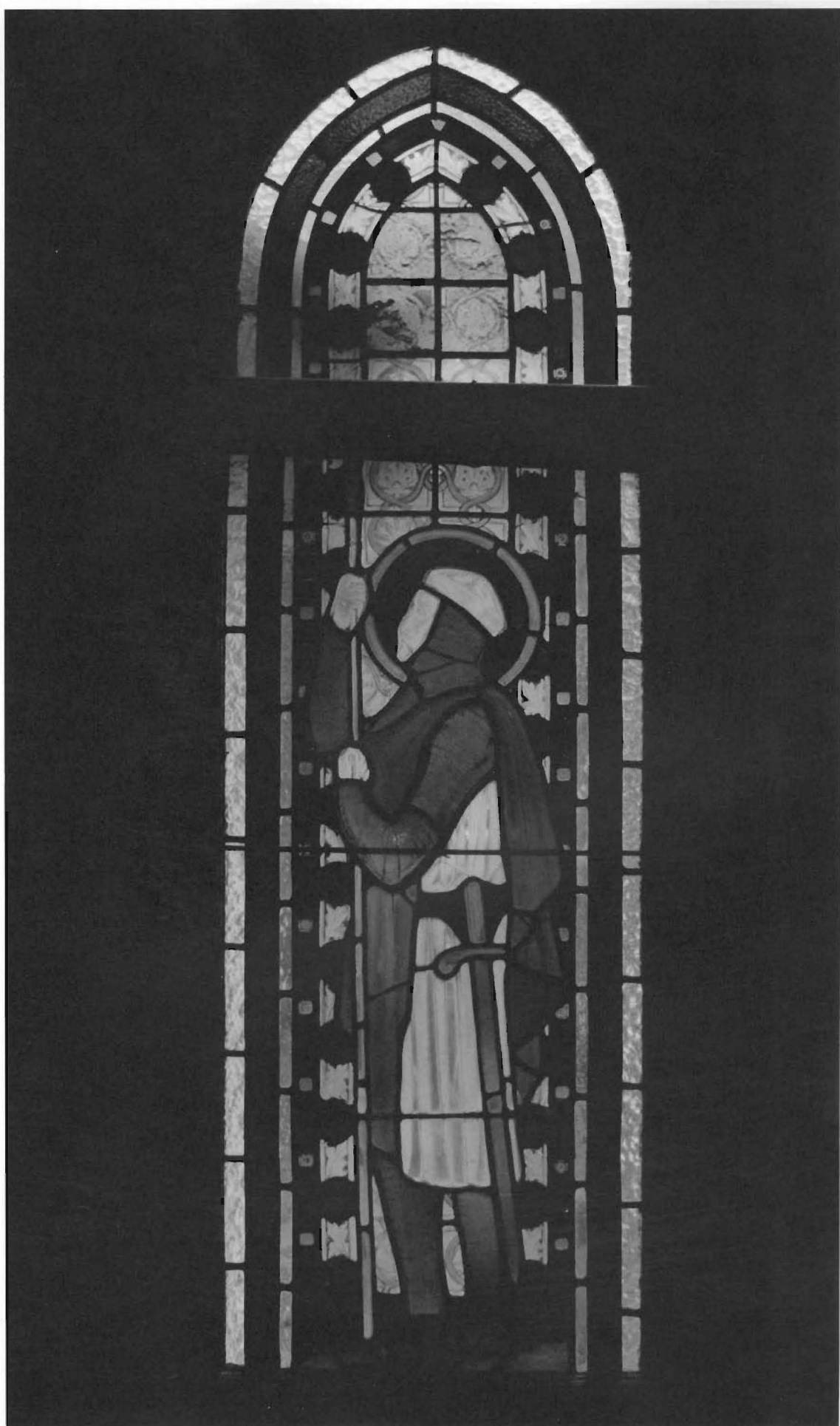




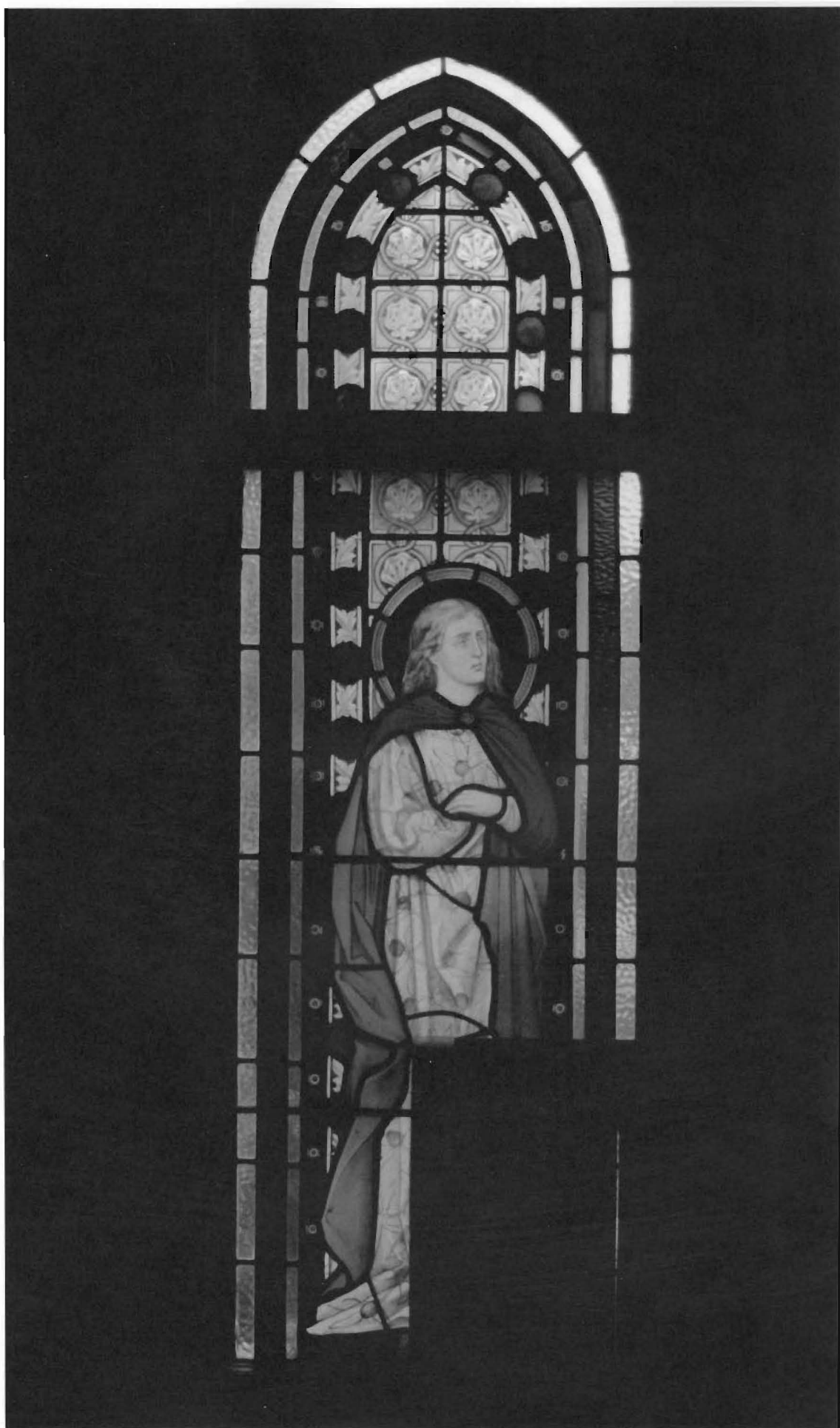
11. Cat. All



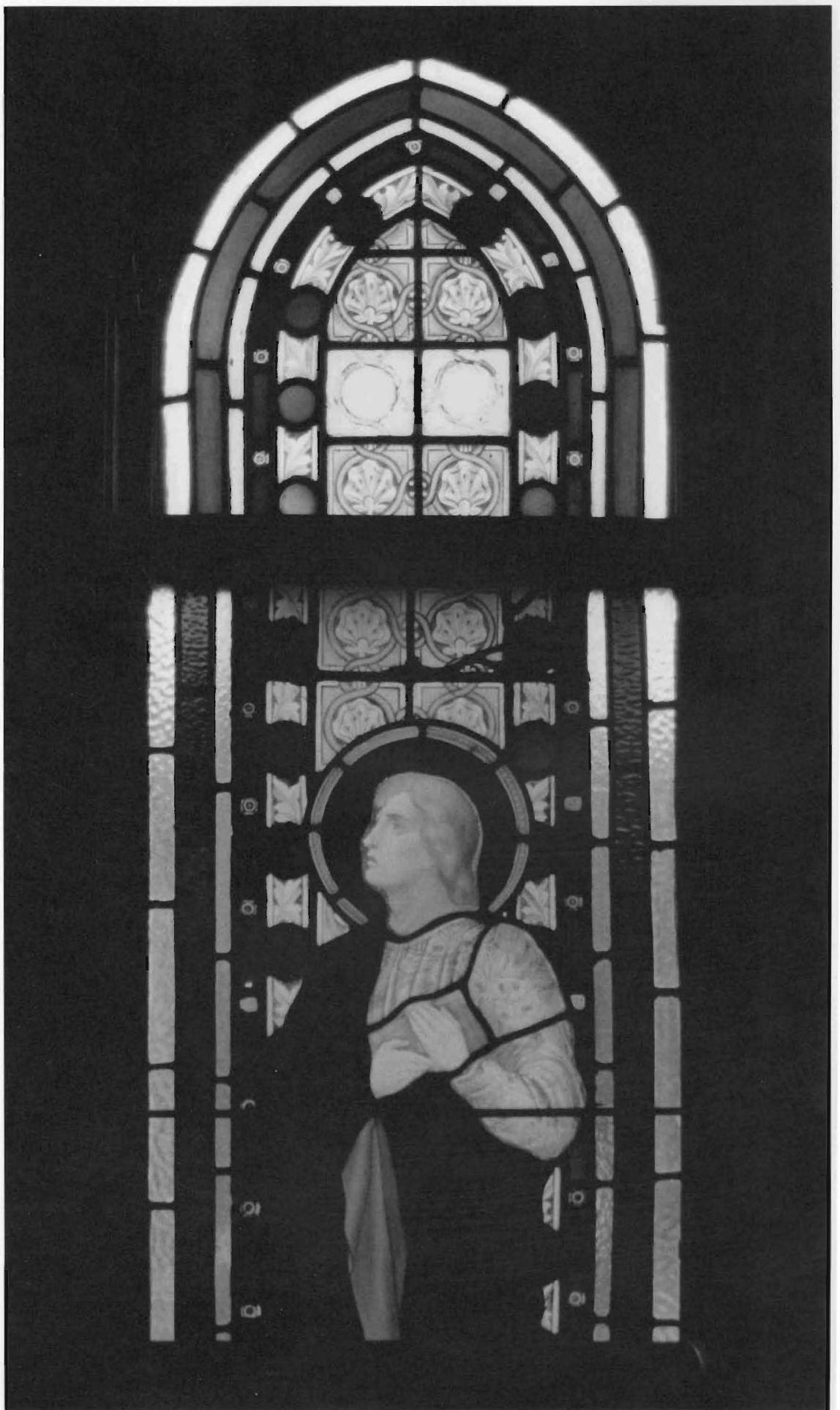
12. Cat. A12



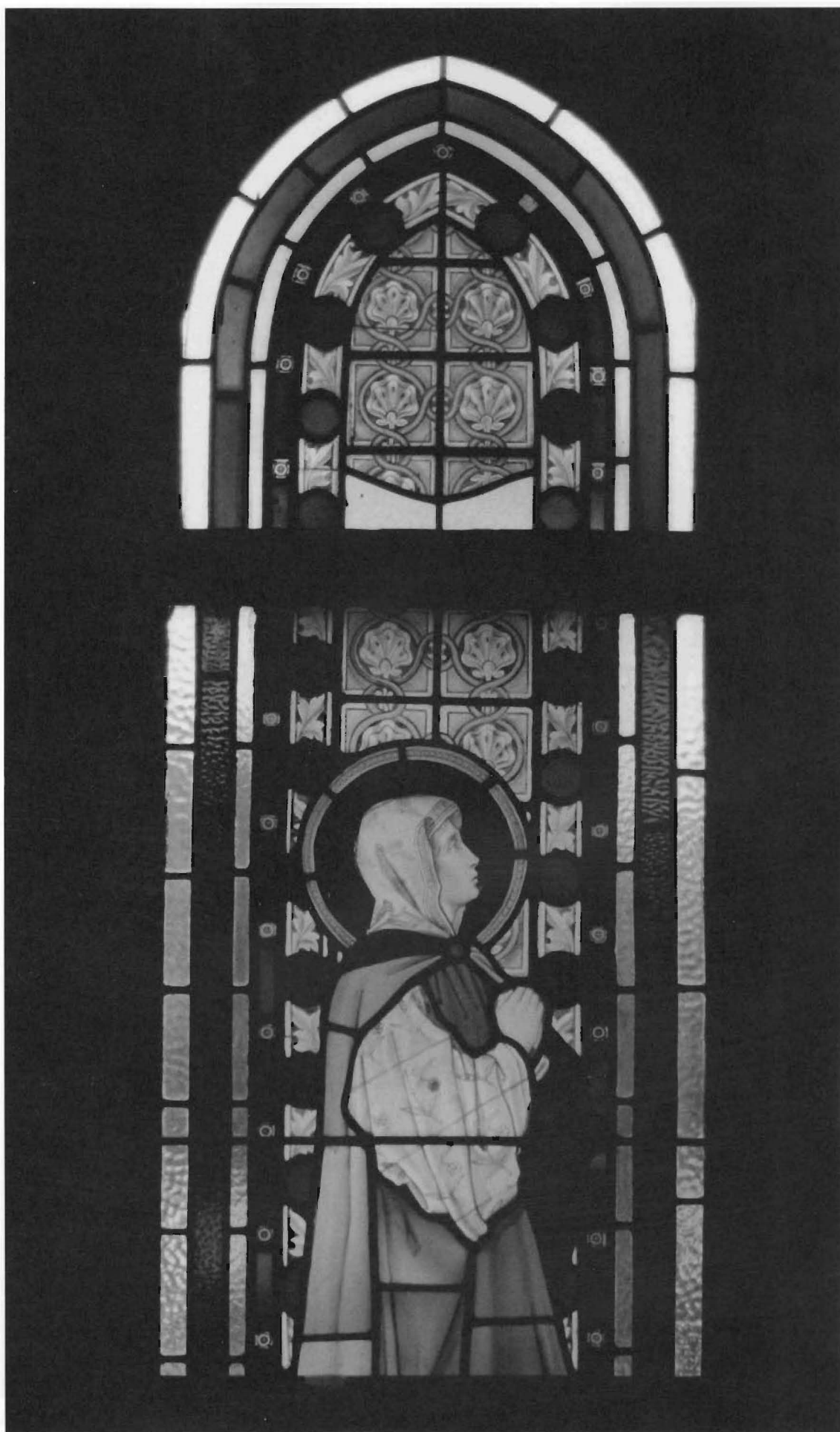
13. Cat. A13



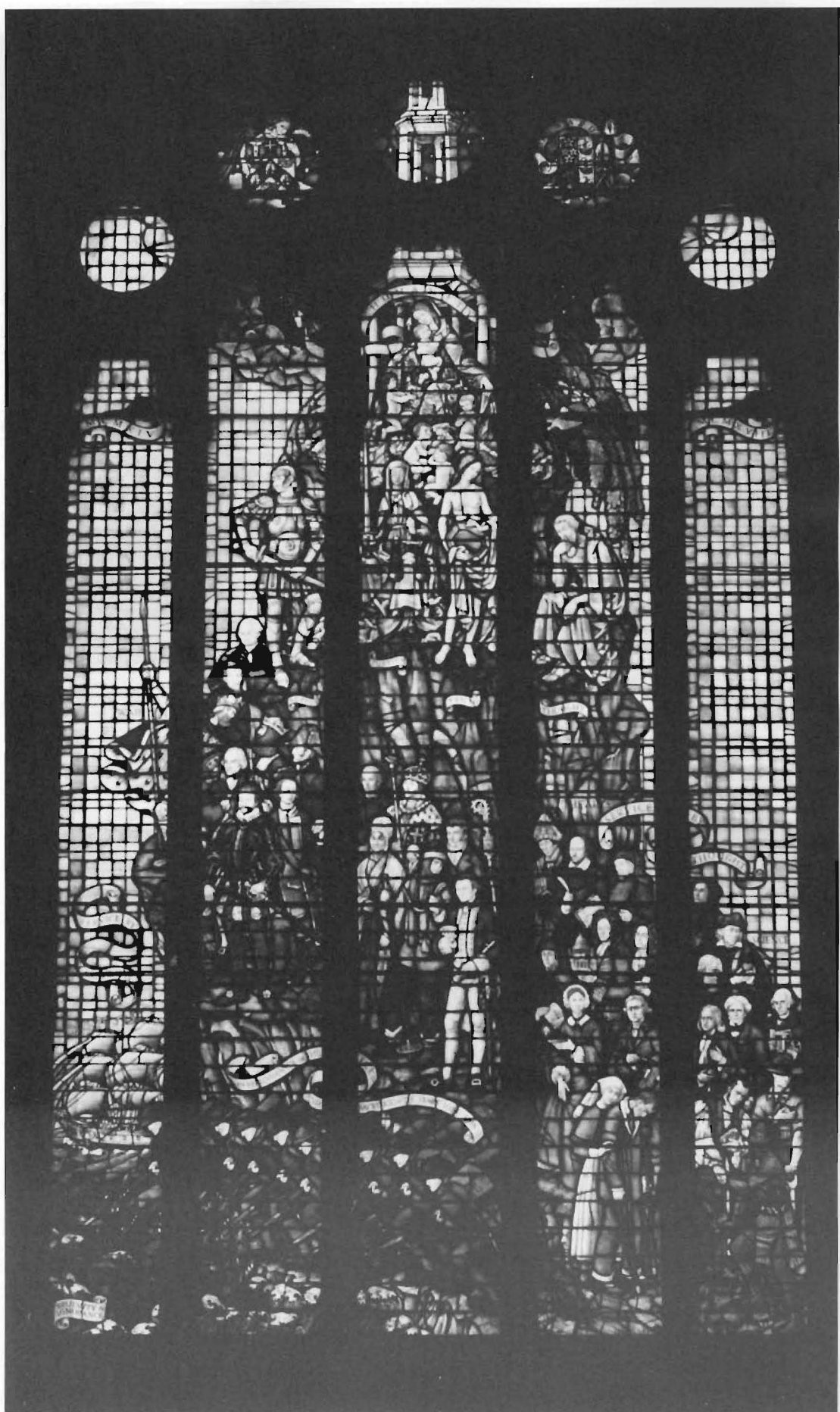
14. Cat. A14



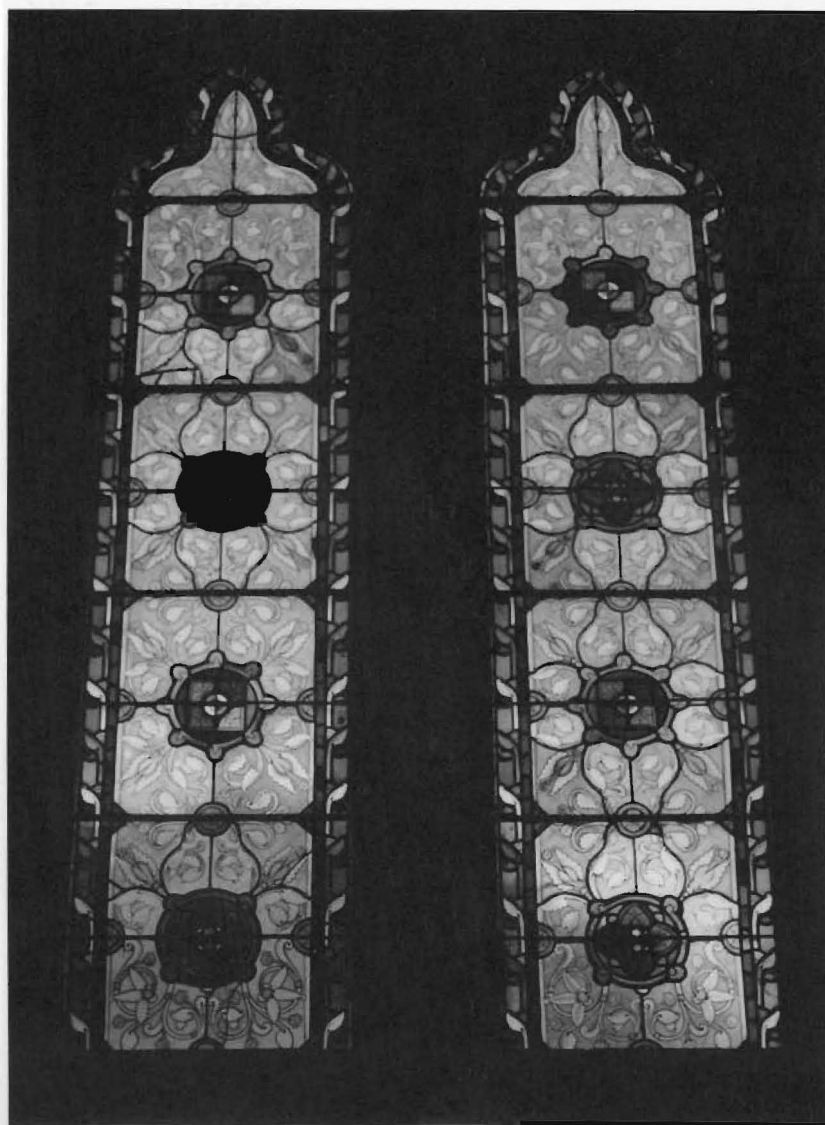
15.Cat. A15



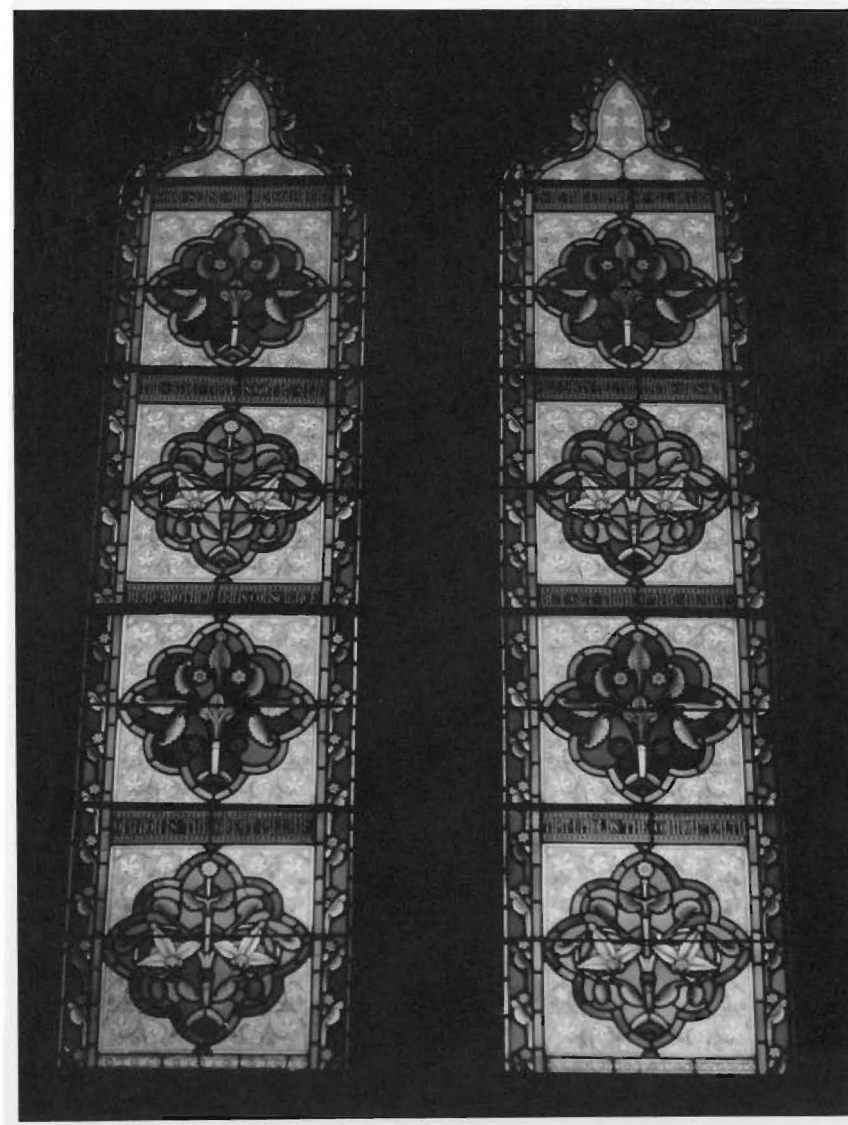
16. Cat. A16



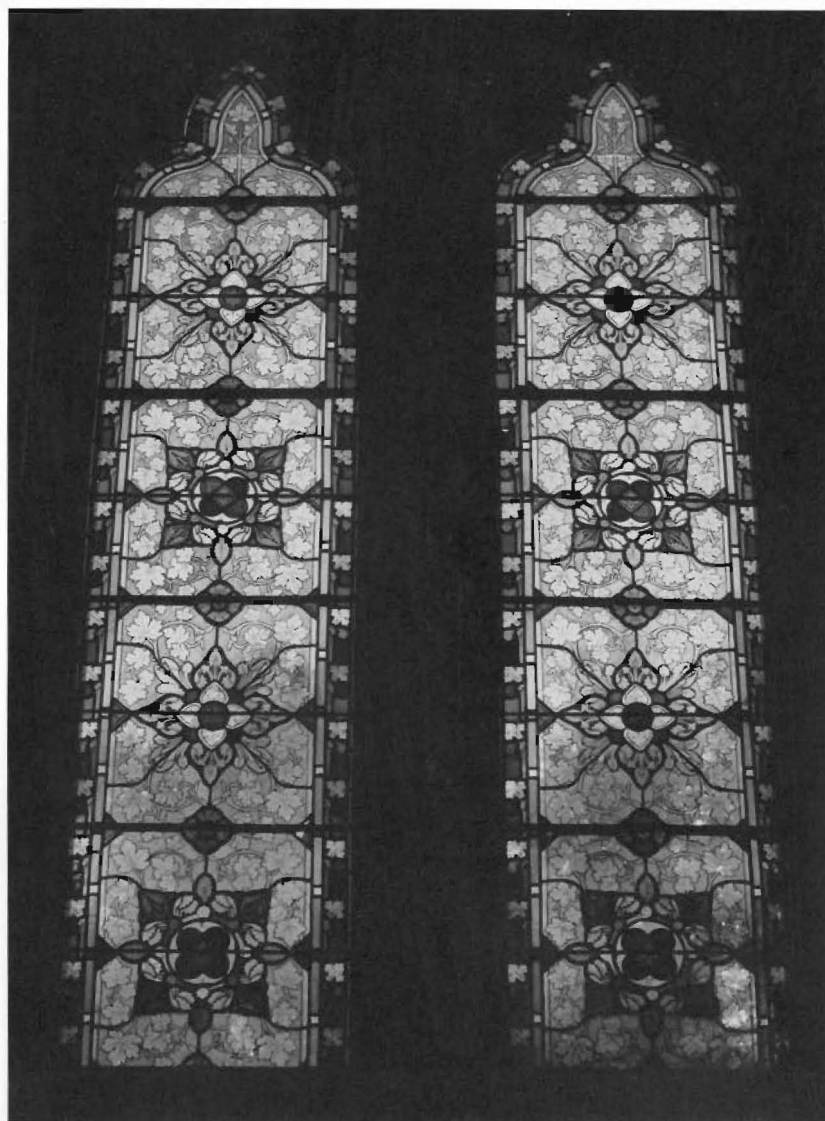
17. Cat. A17



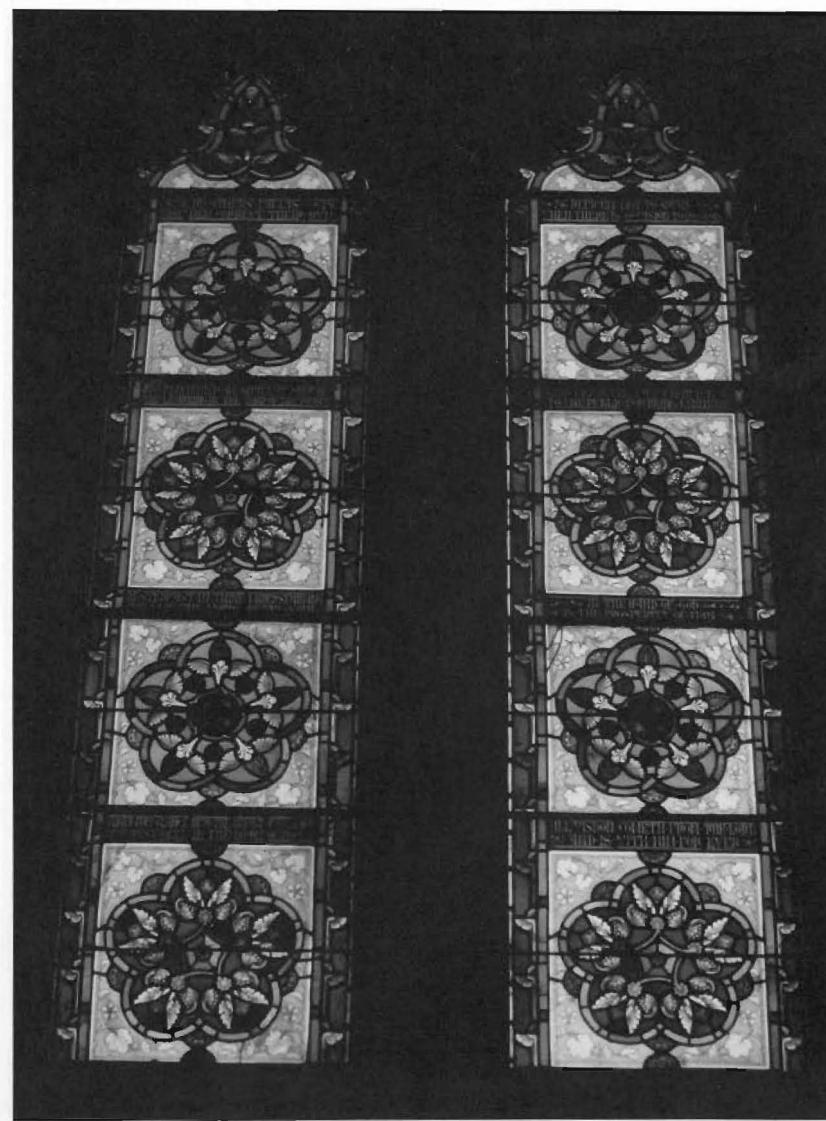
18. Cat. A18



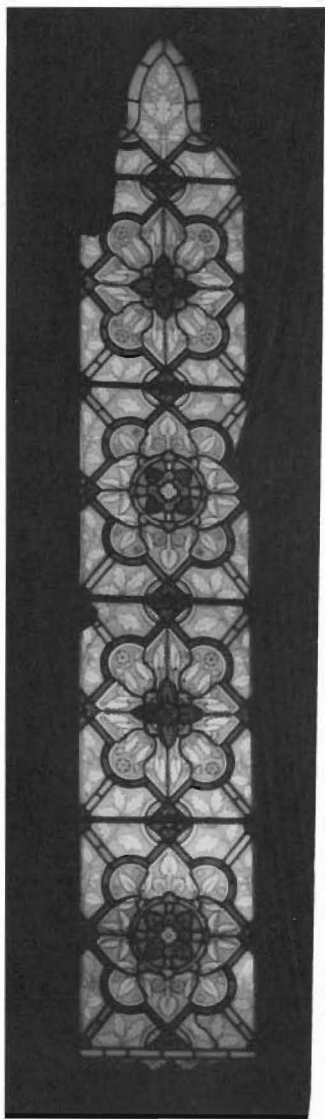
19. Cat. A19



20. Cat. A20



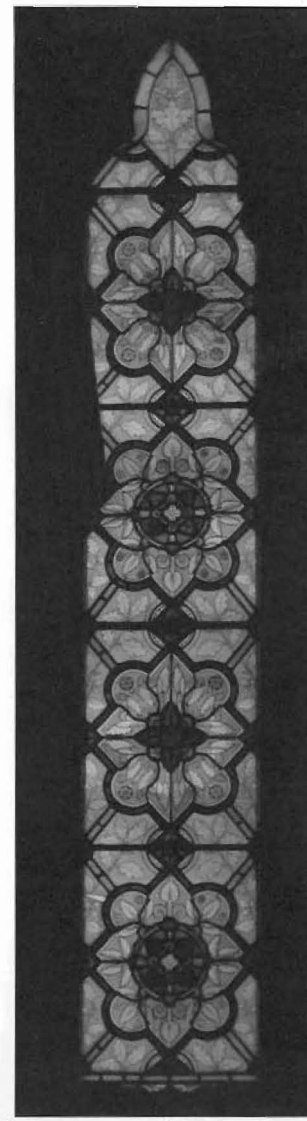
21. Cat. 21

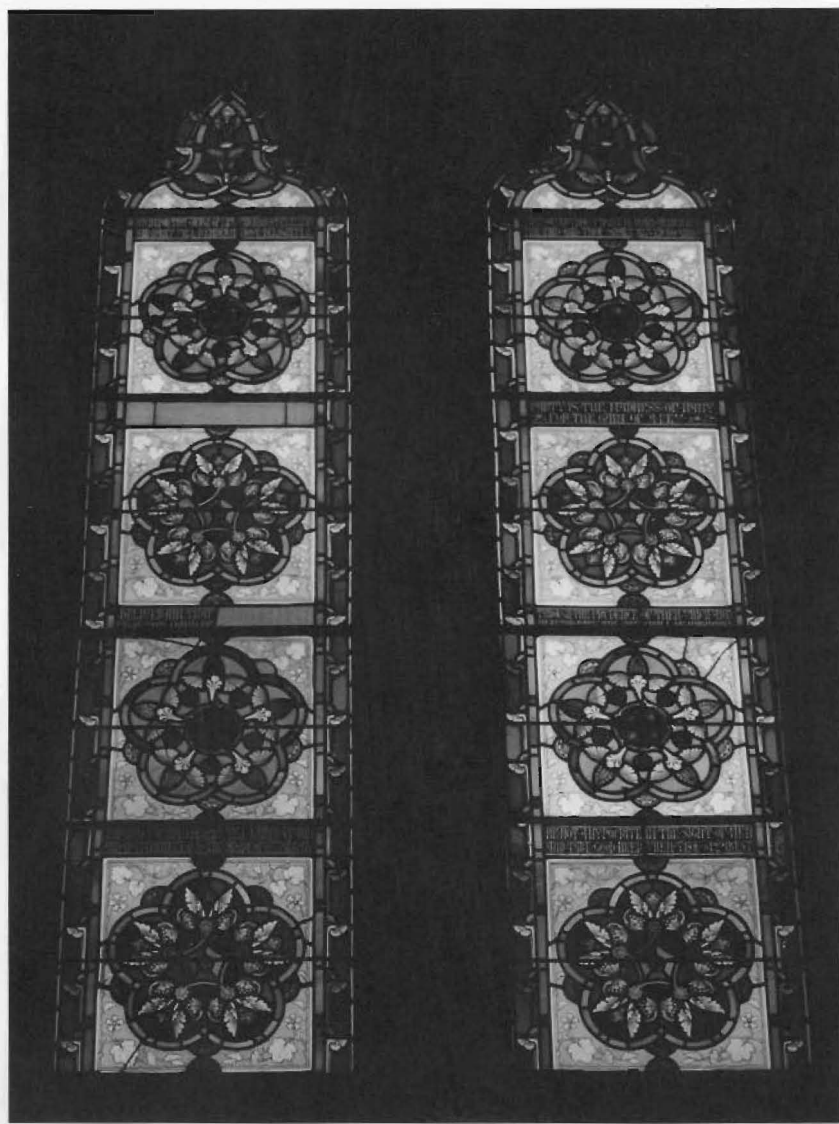


22. Cat. A22

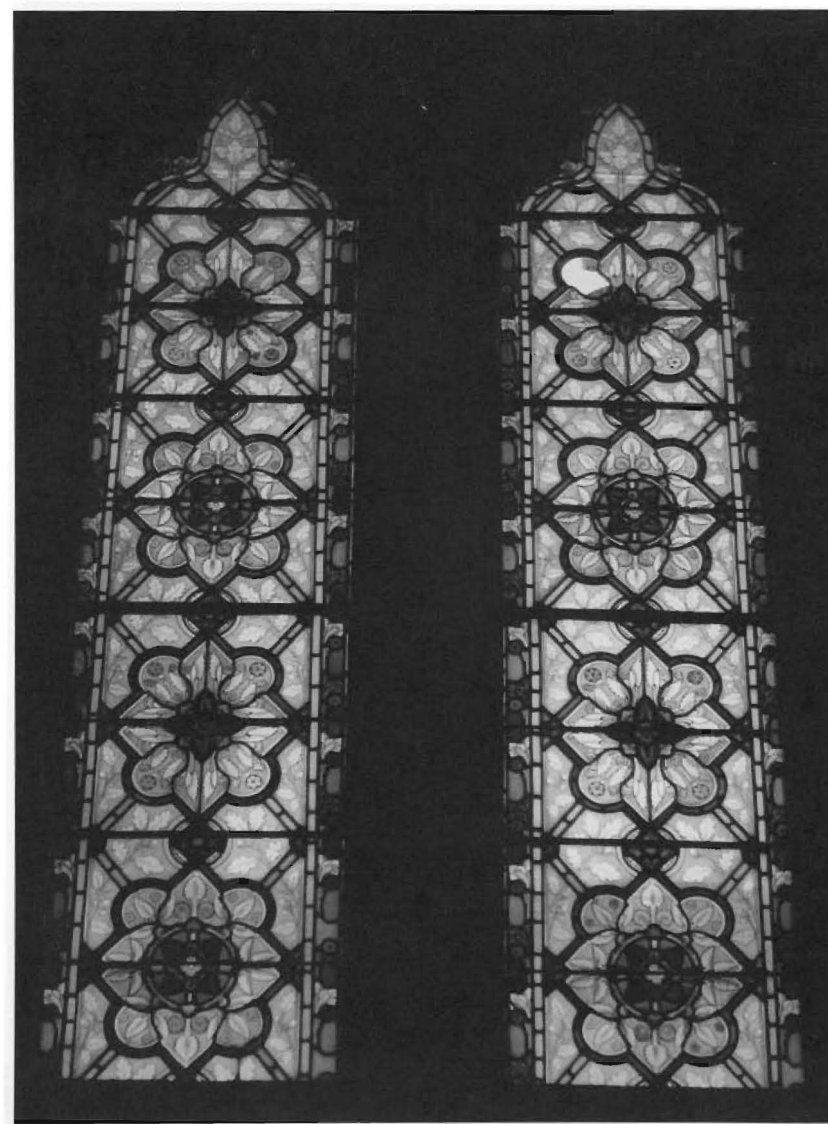


24. Cat. A24

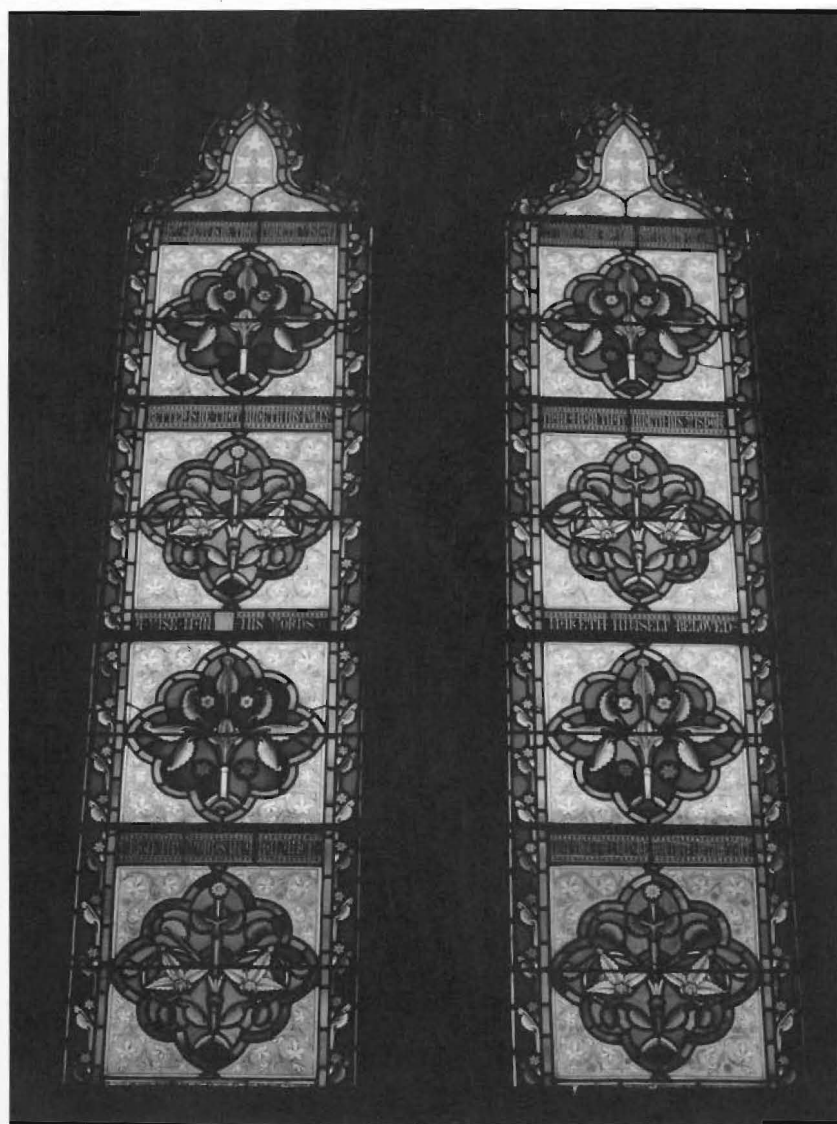




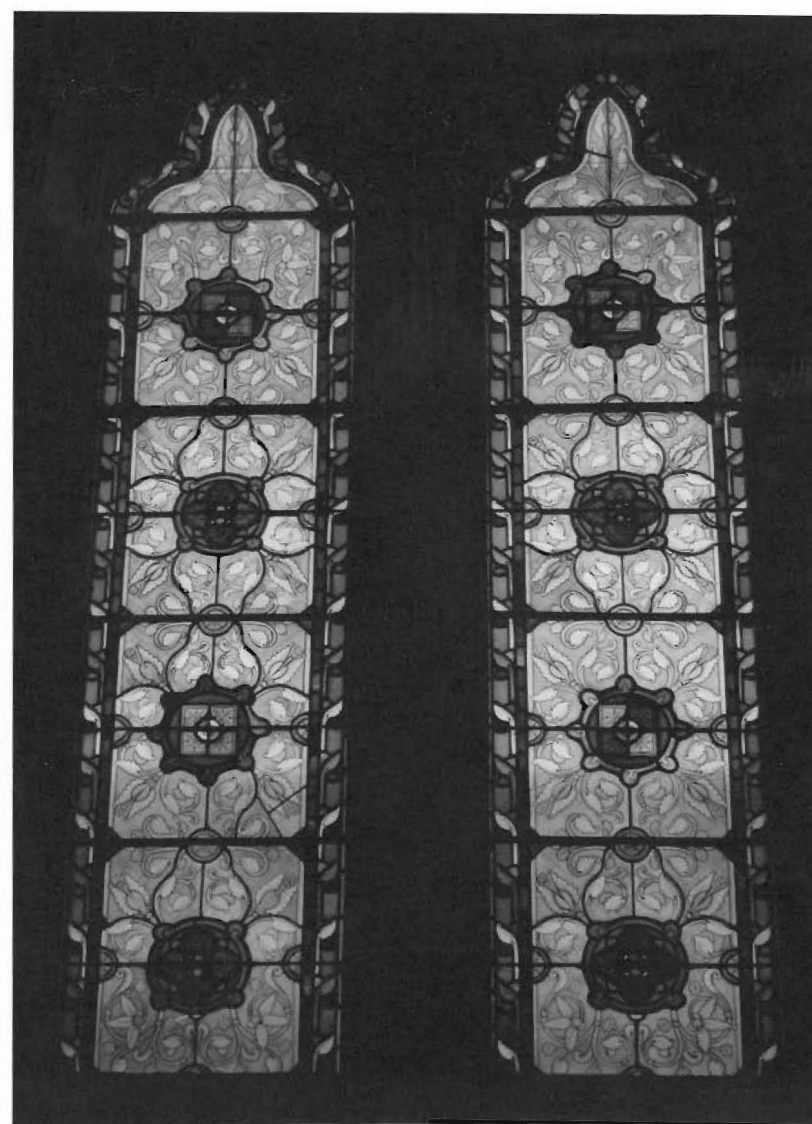
25. Cat. A25



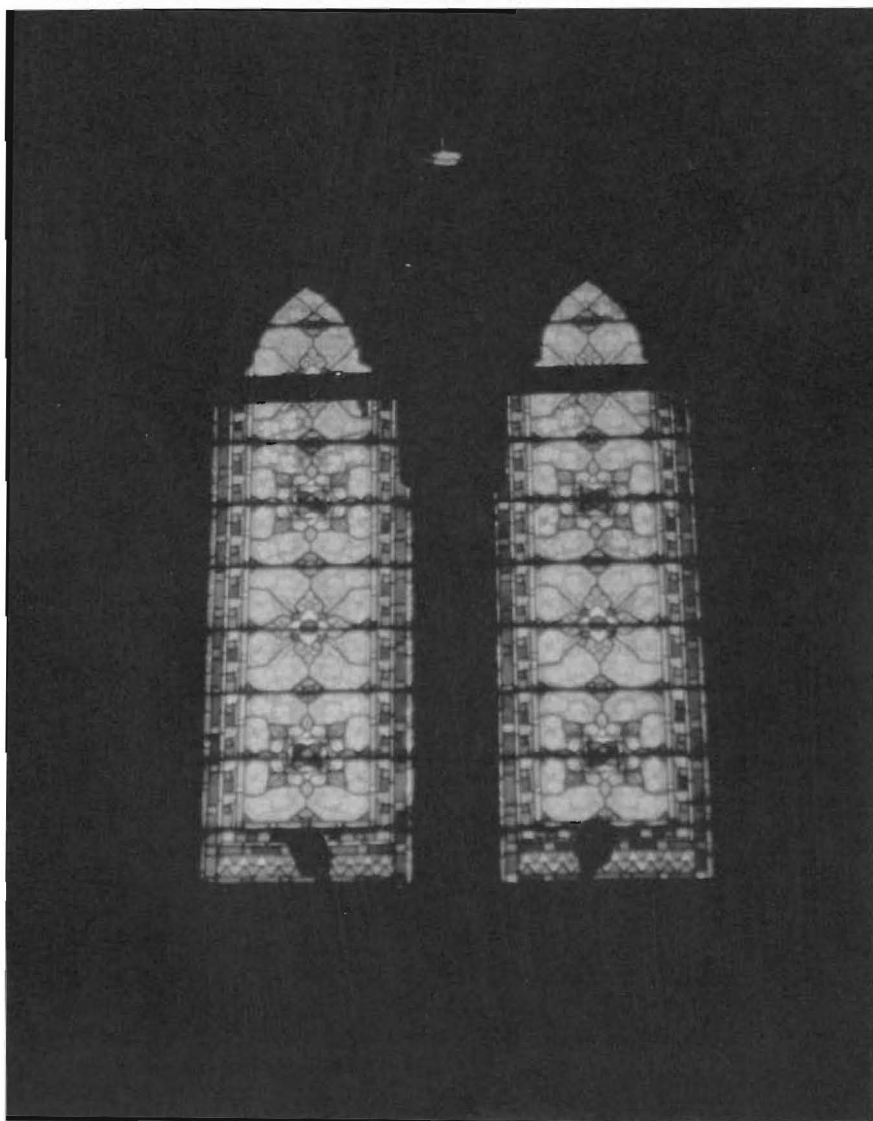
26. Cat. A26



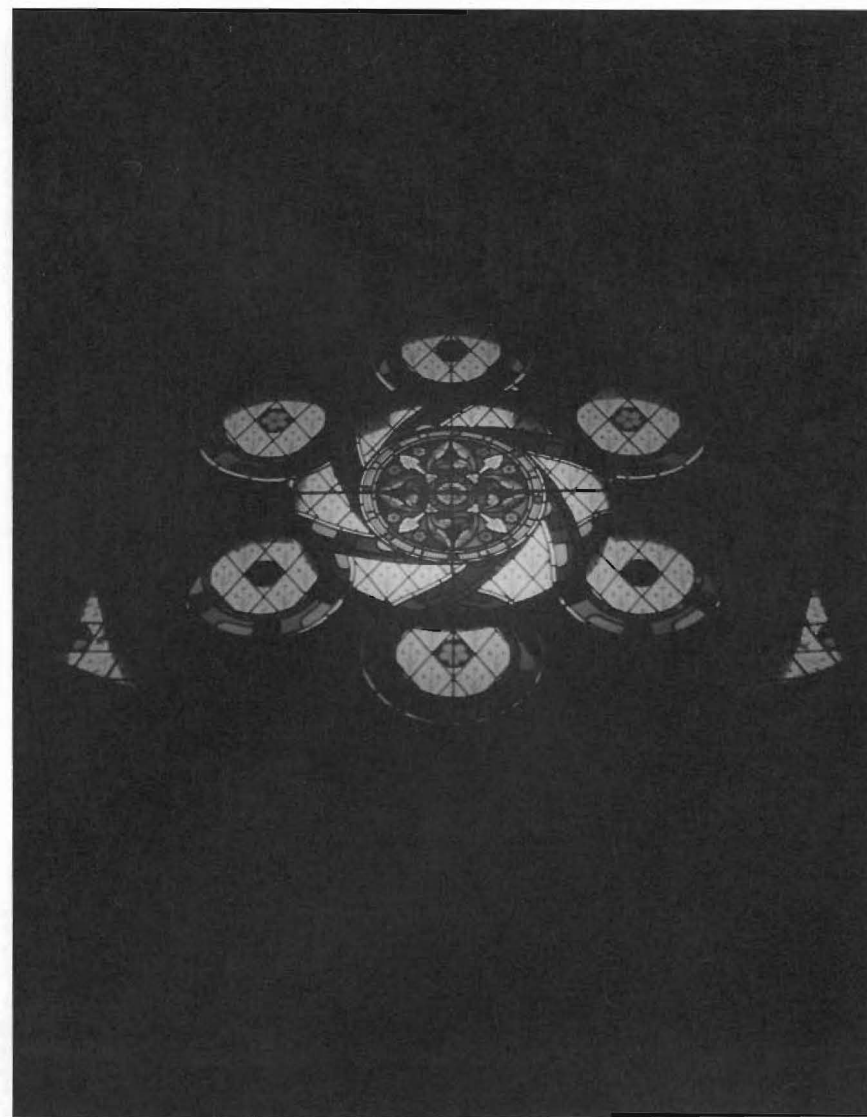
27. Cat. A27



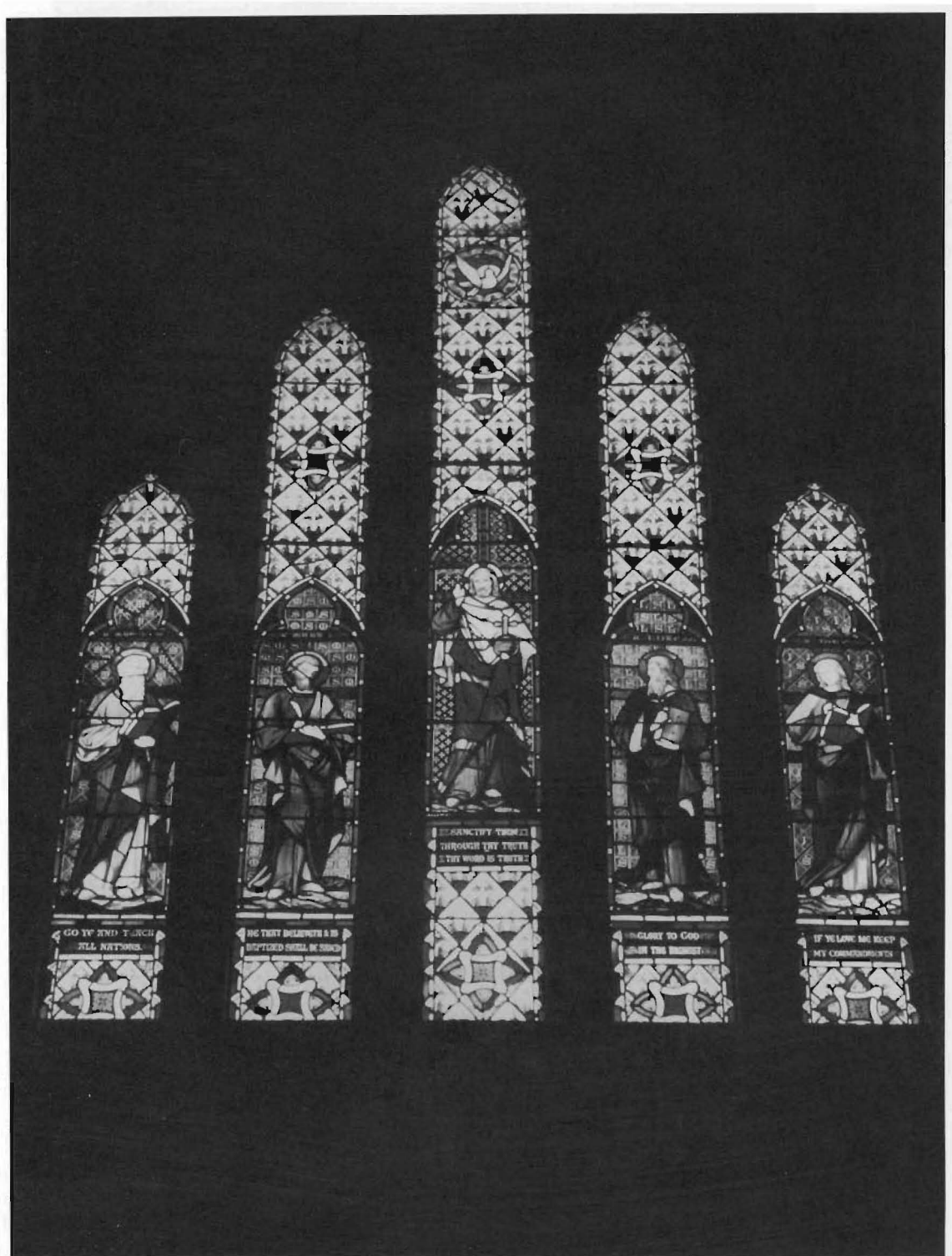
28. Cat. A28



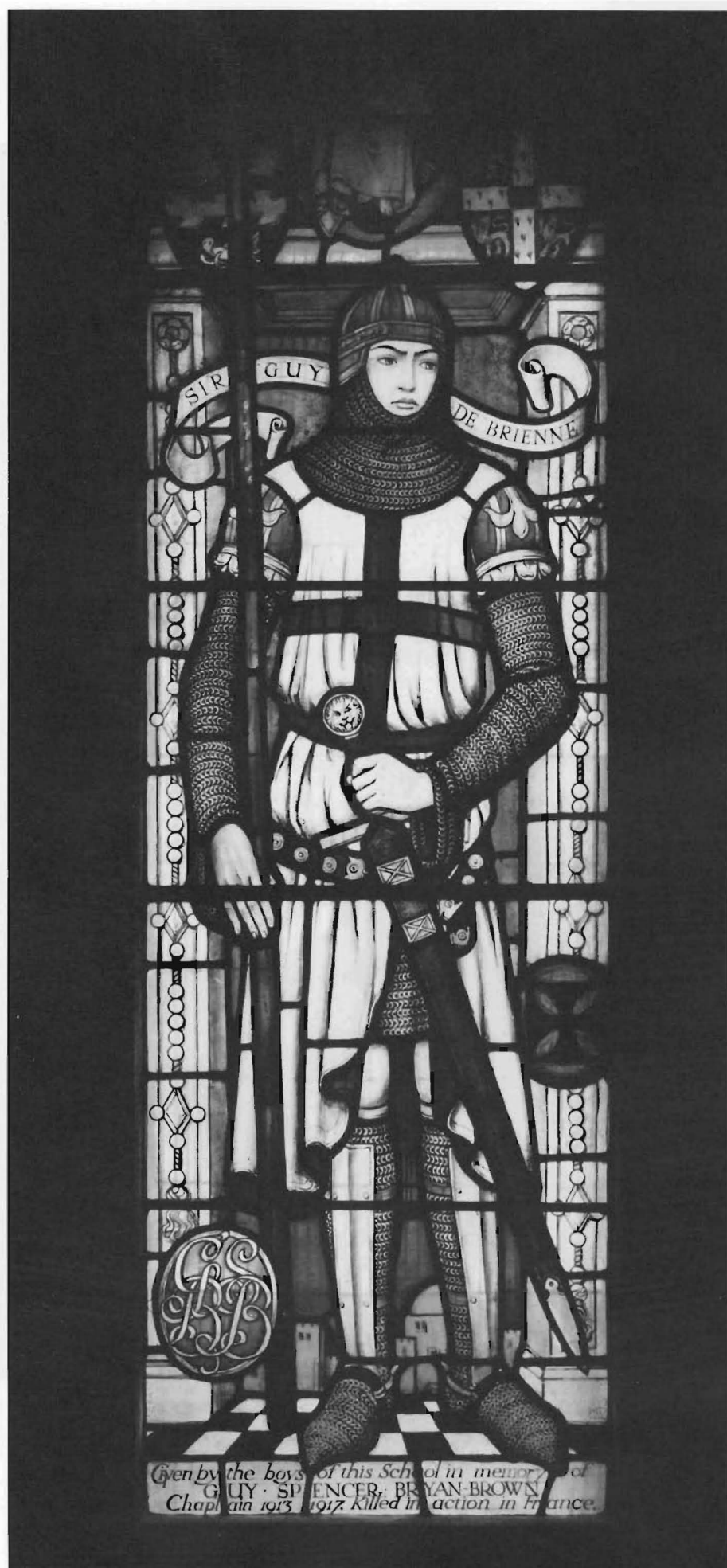
23. Cat. A23

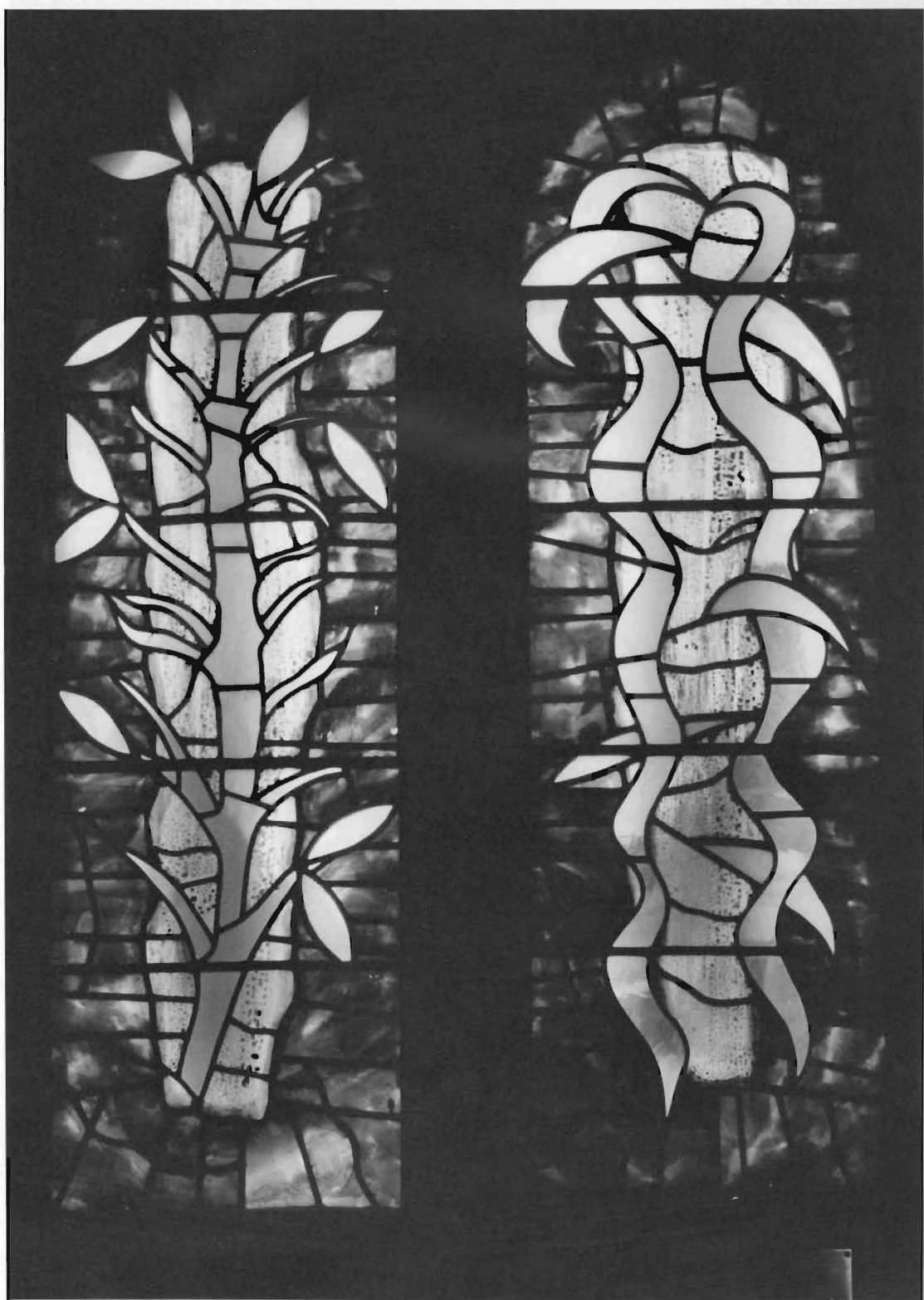


29. Cat. A29

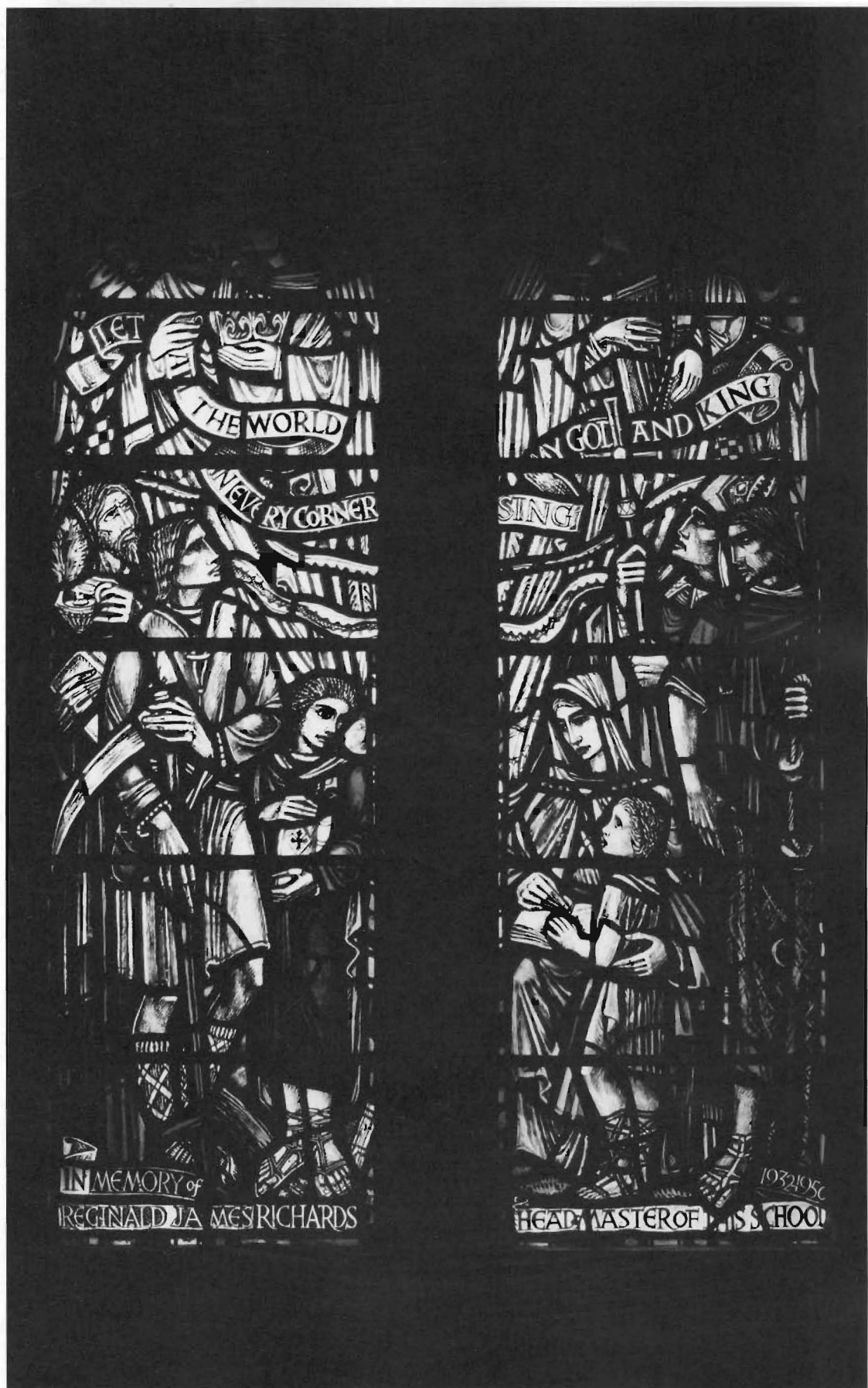


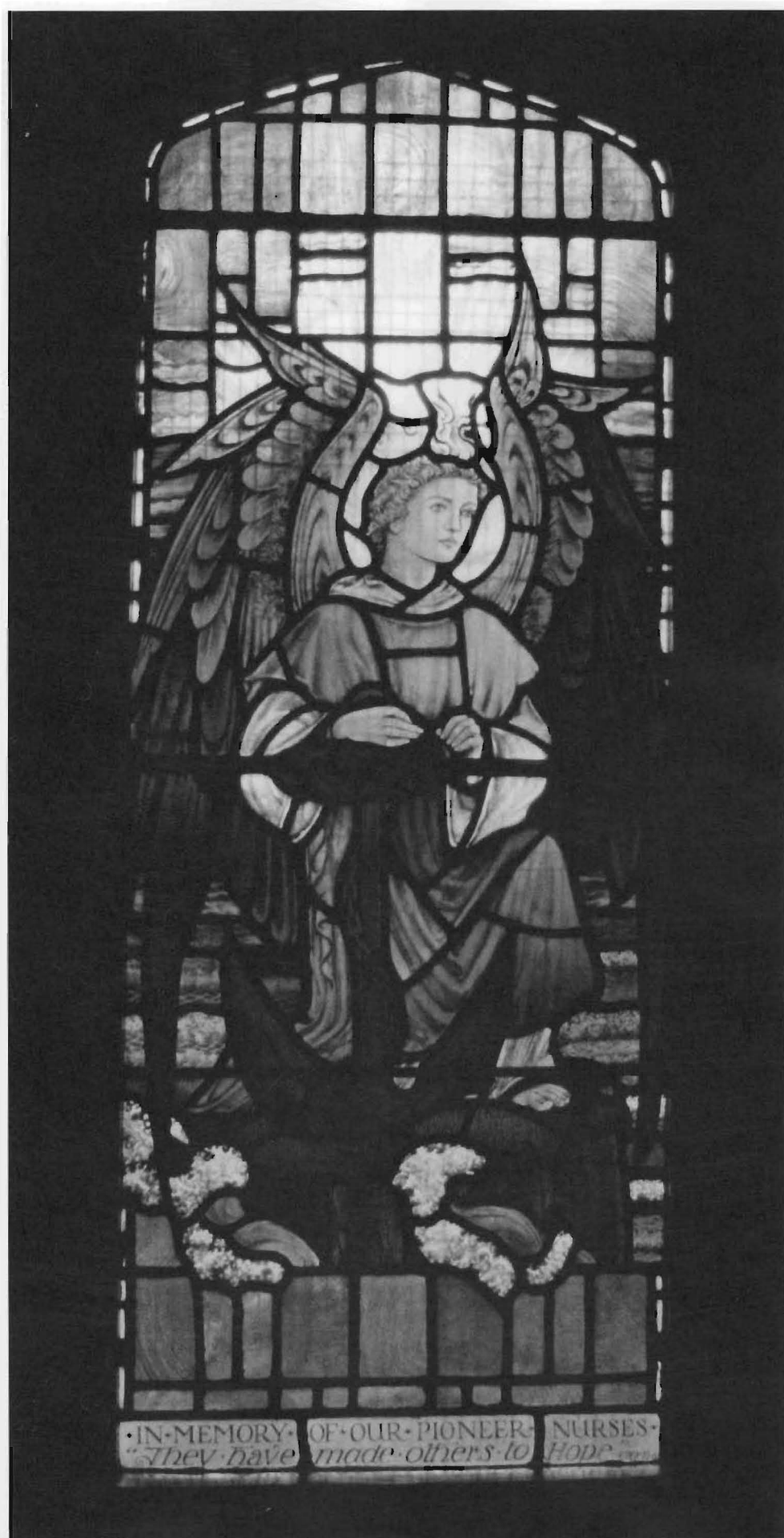
30. Cat. A30



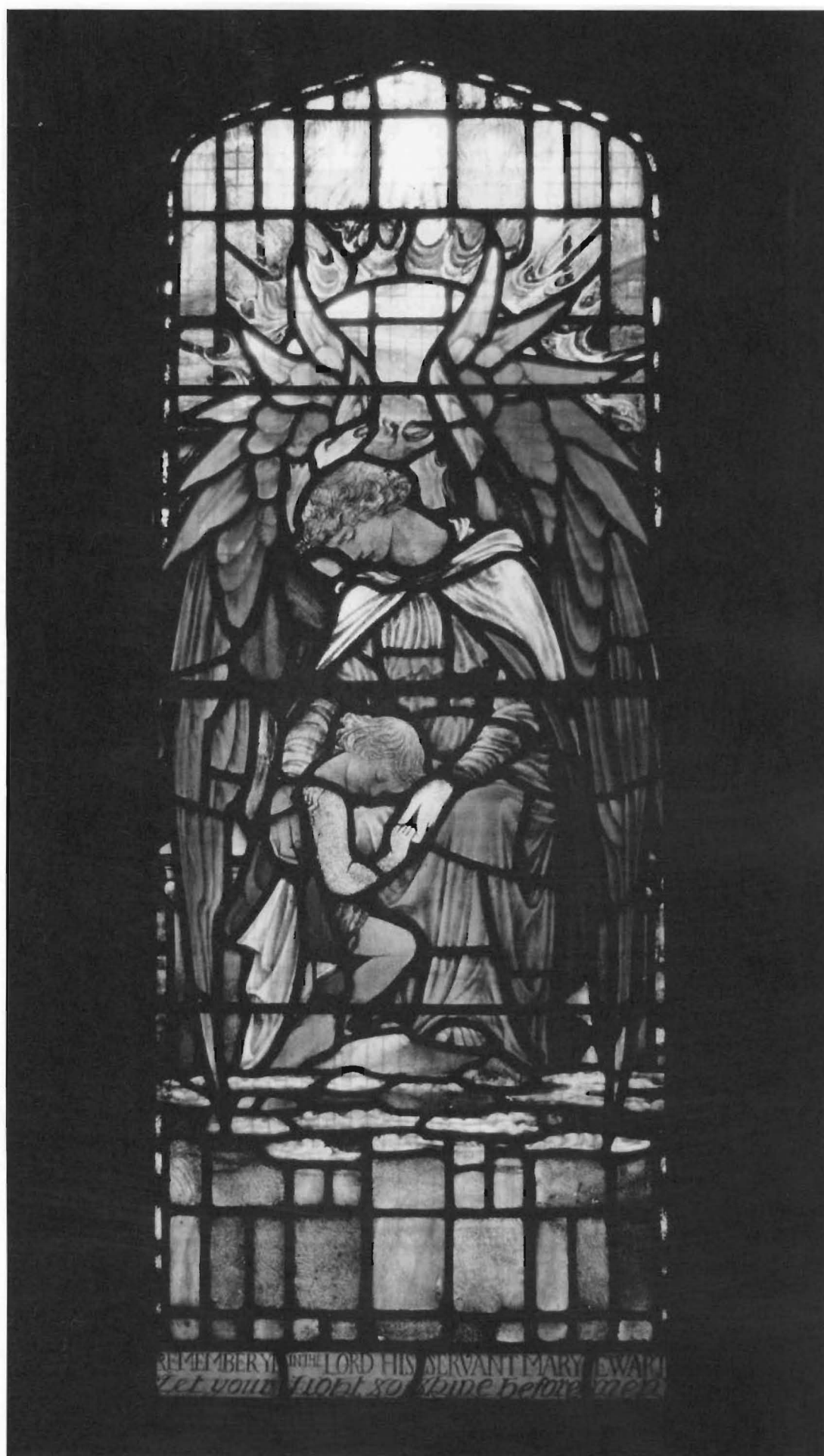


32. Cat. A32





34. Cat. A34





36. Cat. A36







39. Cat. A39



40. Cat. A40



41. Cat. A41



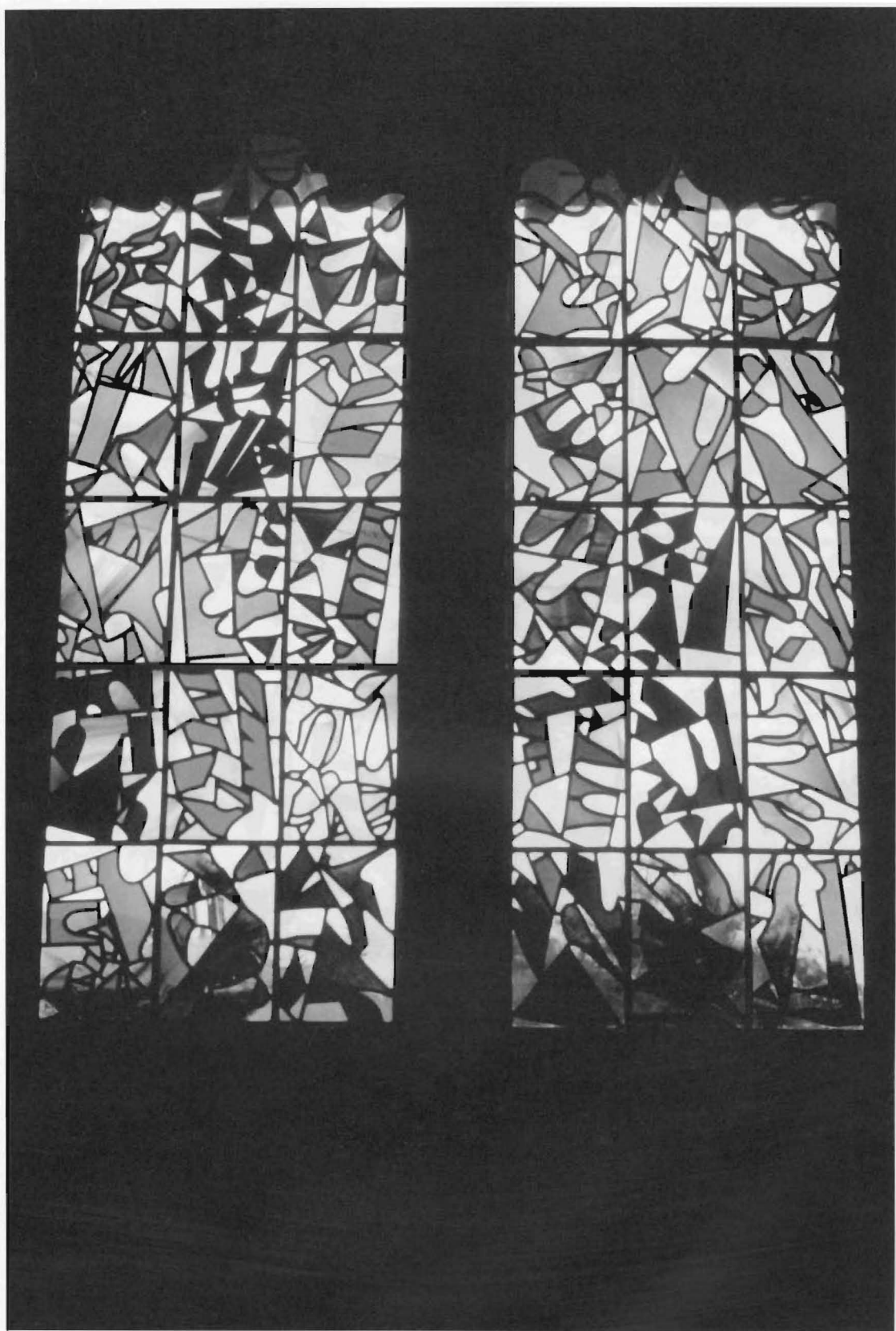
41. Cat. A41 (detail)



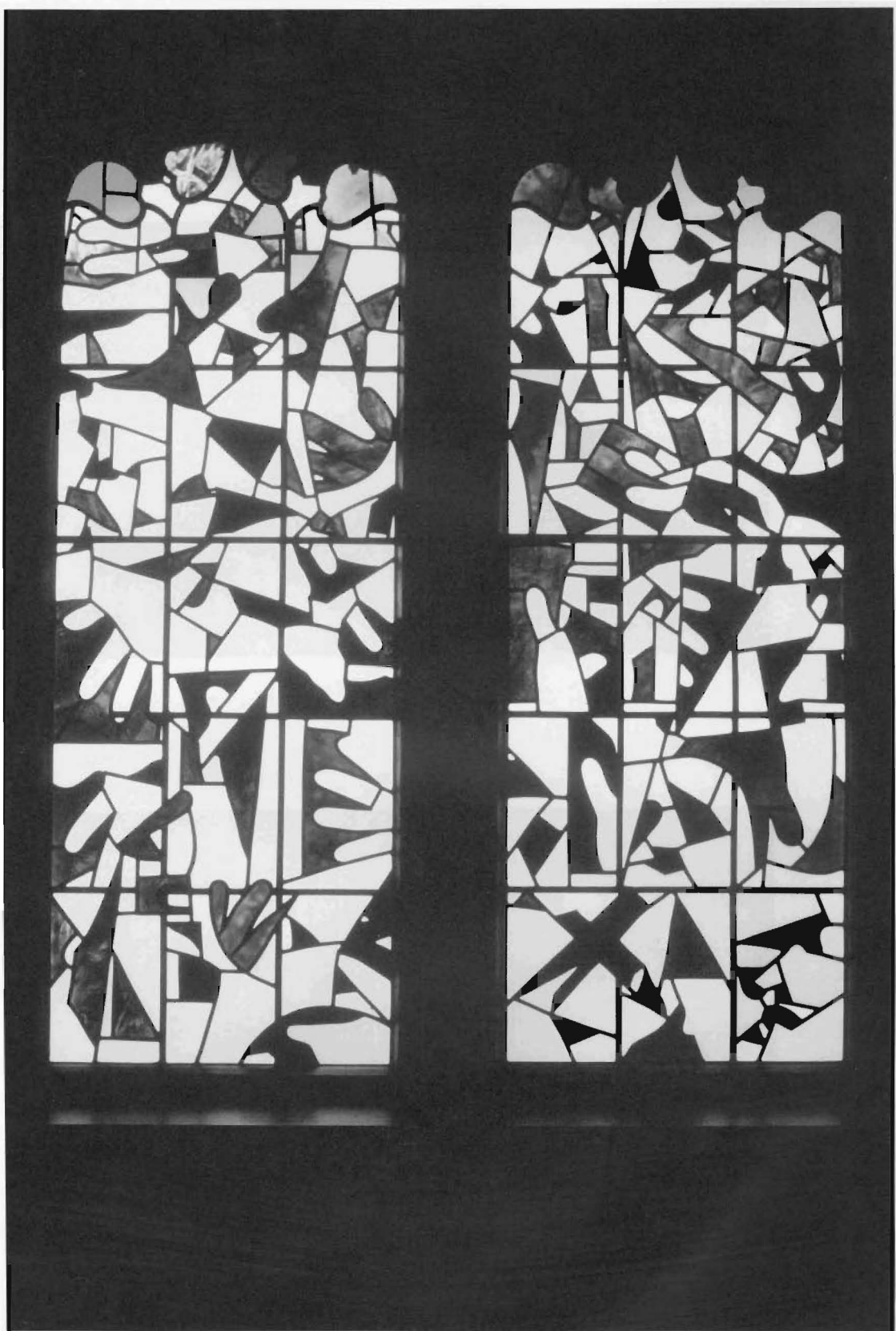
42. Cat. A42



42. Cat. A42 (detail)



43. *Cat. A43*



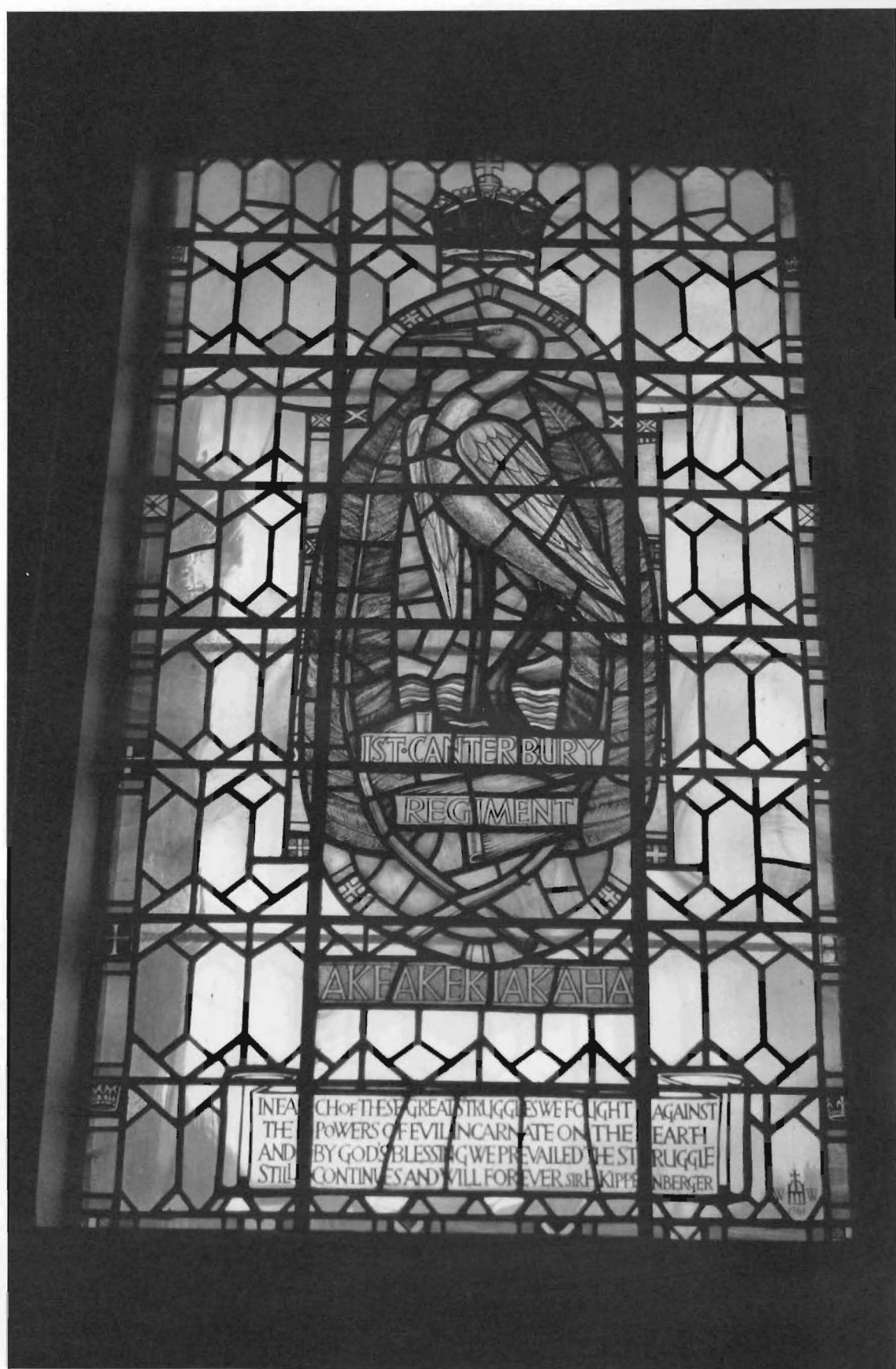
44. Cat. A44



45. Cat. A45



46. Cat. A46

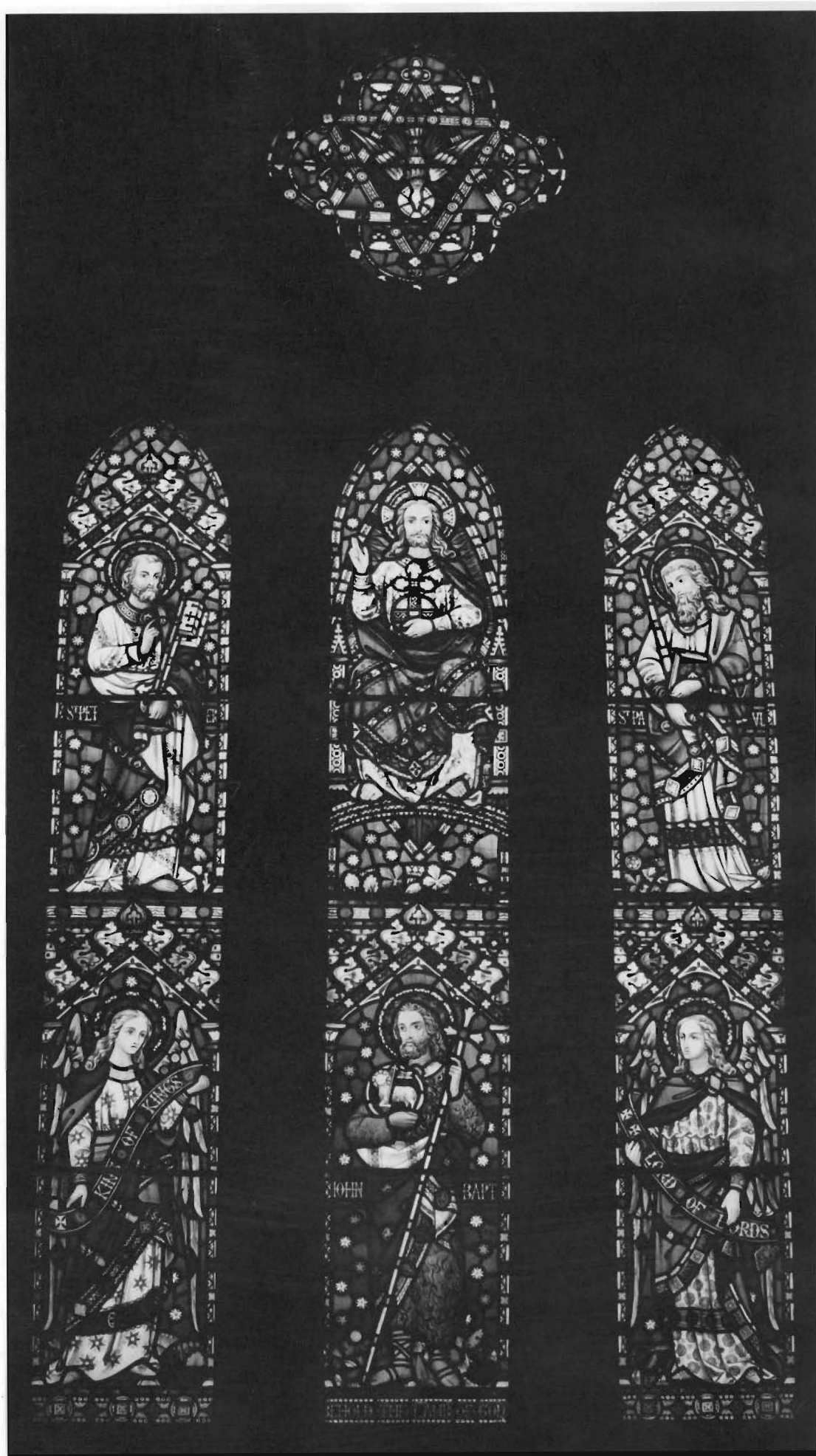


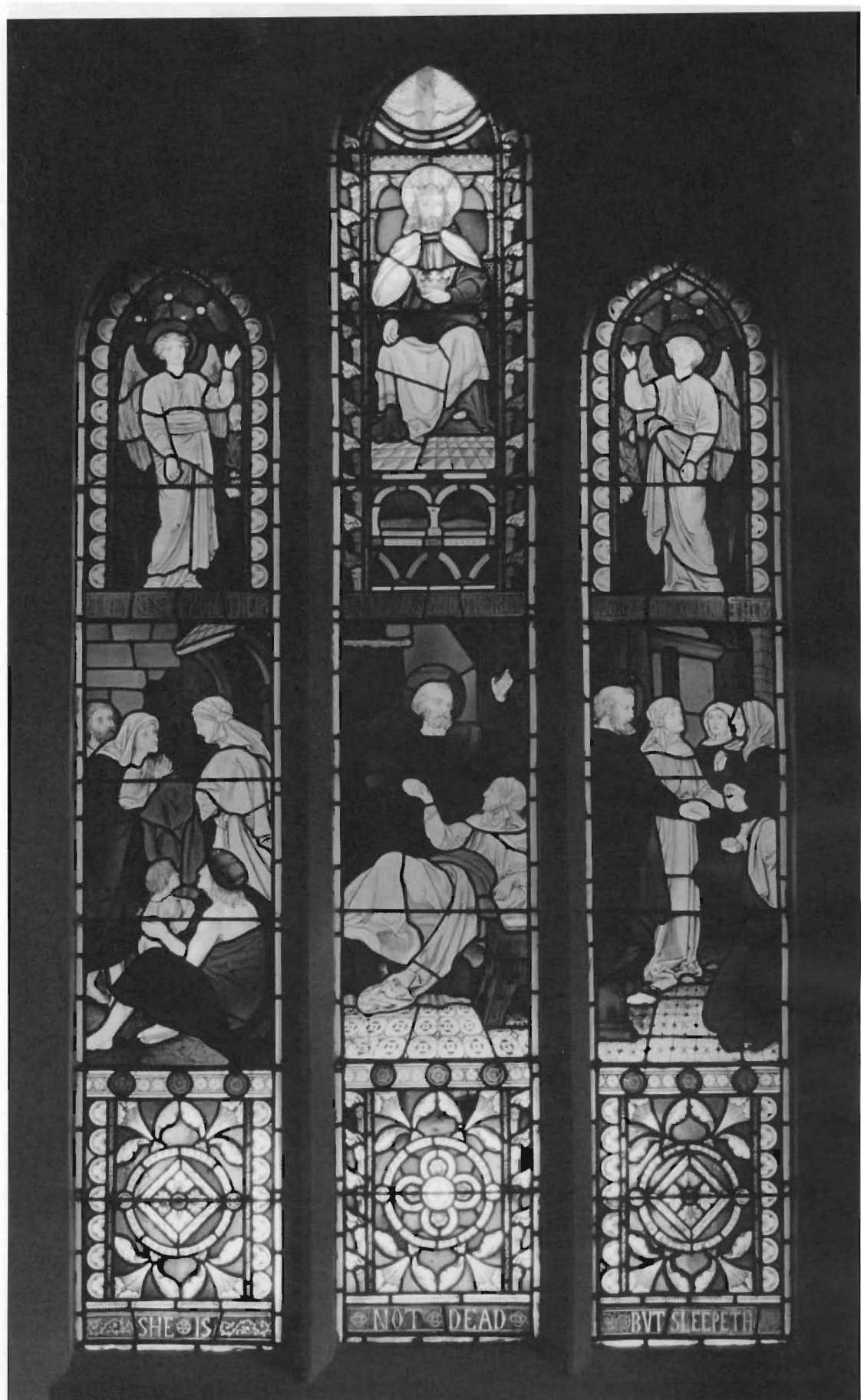
47. Cat. A47



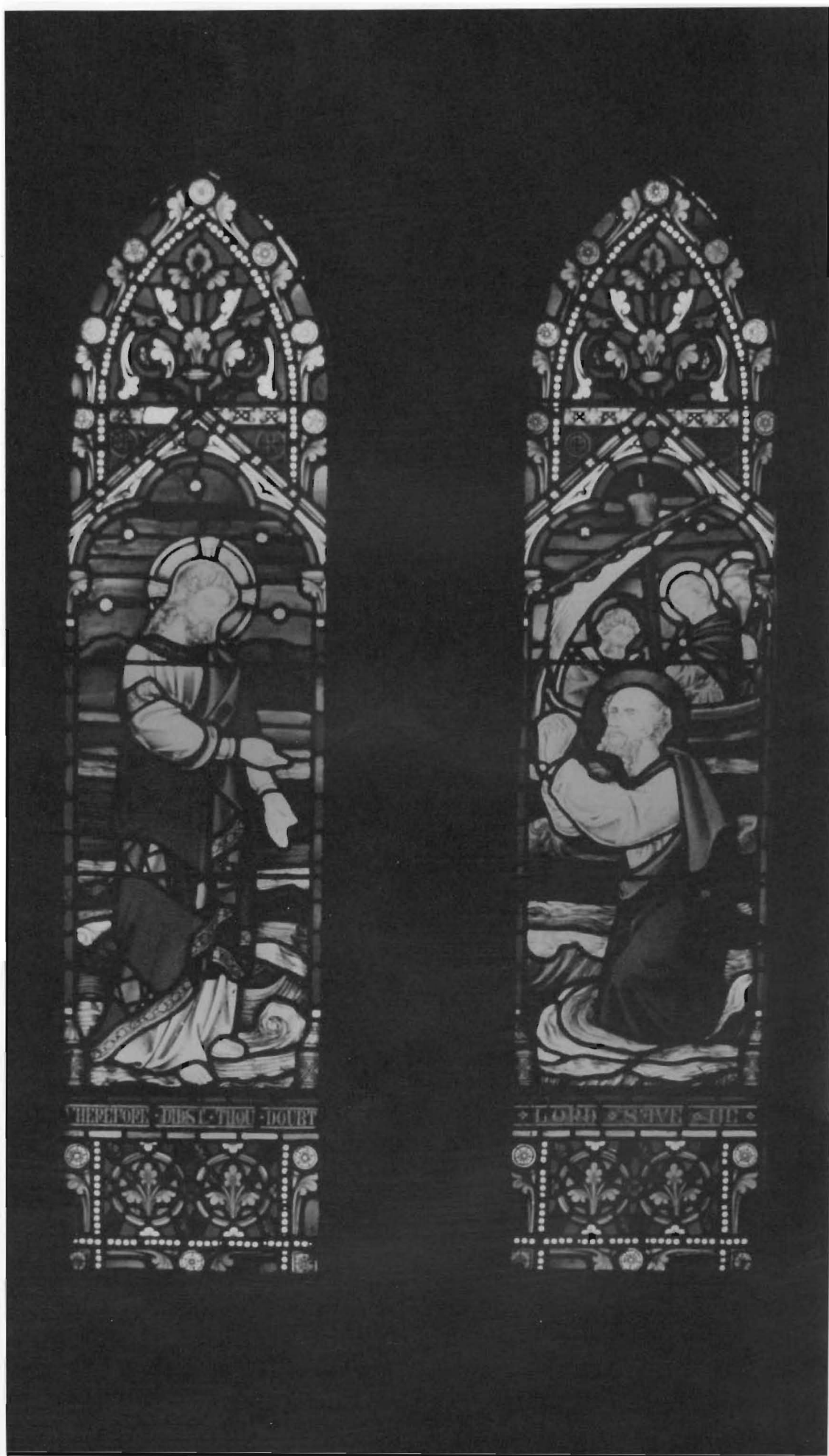
48. Cat. A48

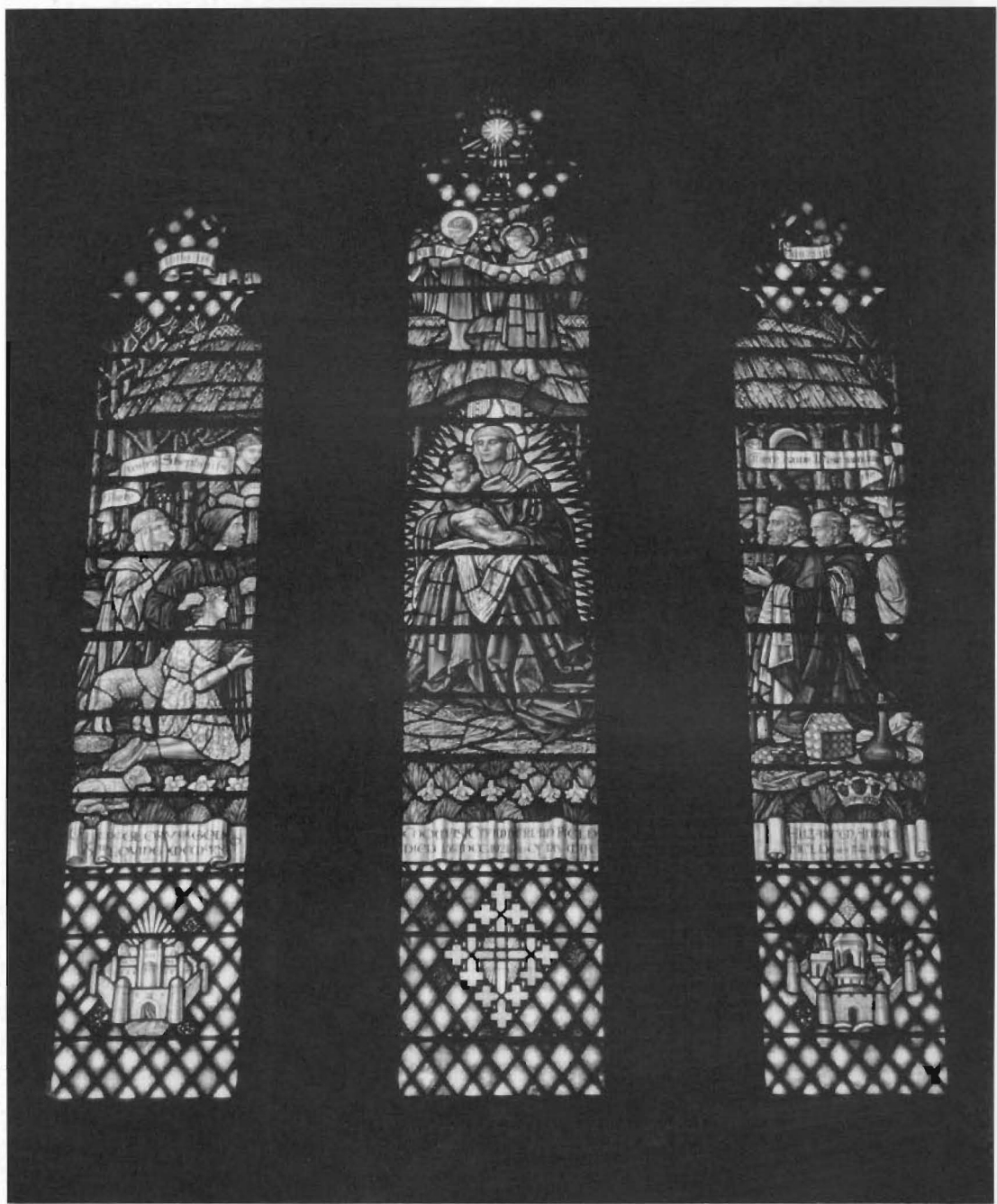






51. Cat. A51

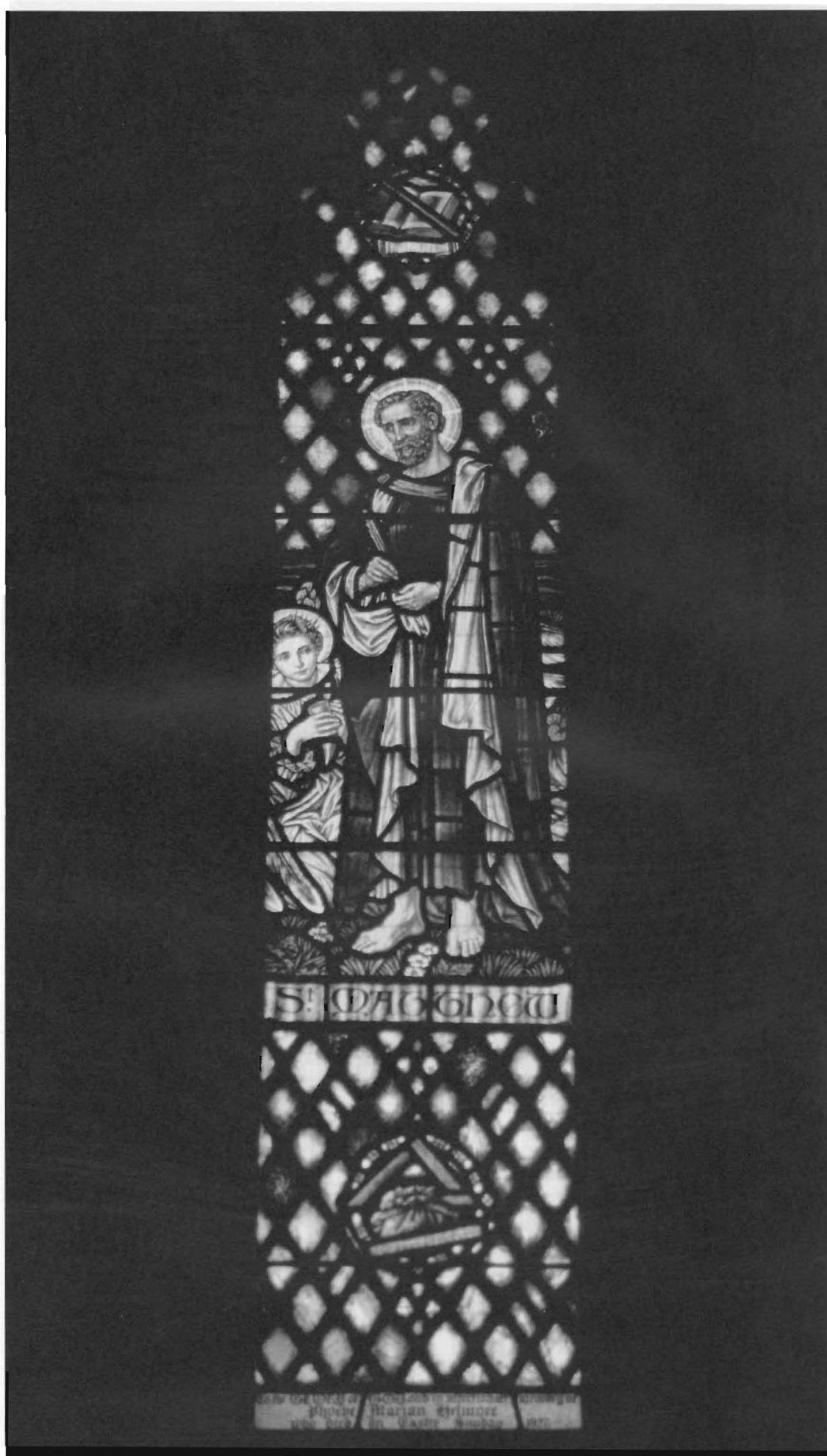


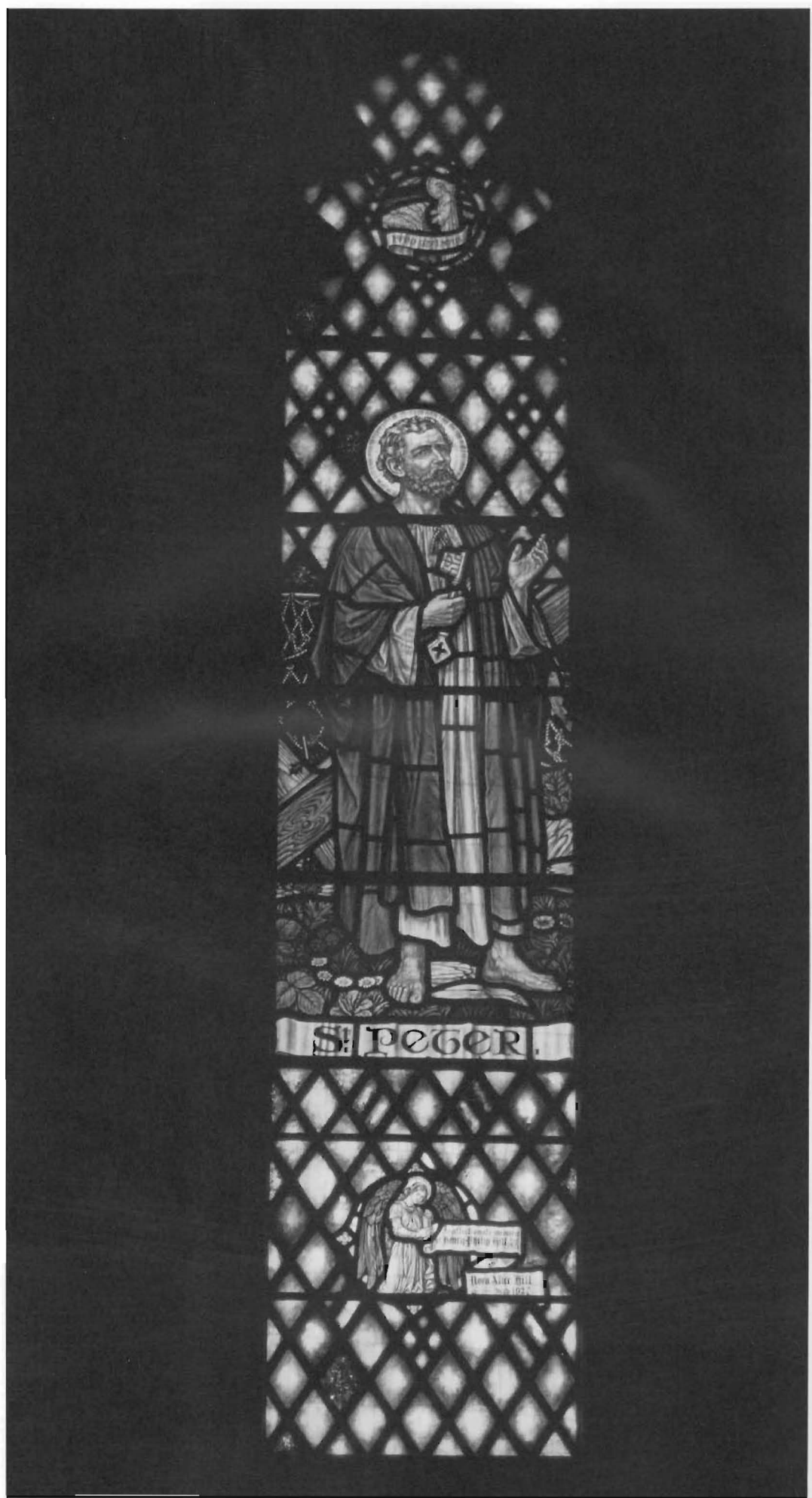


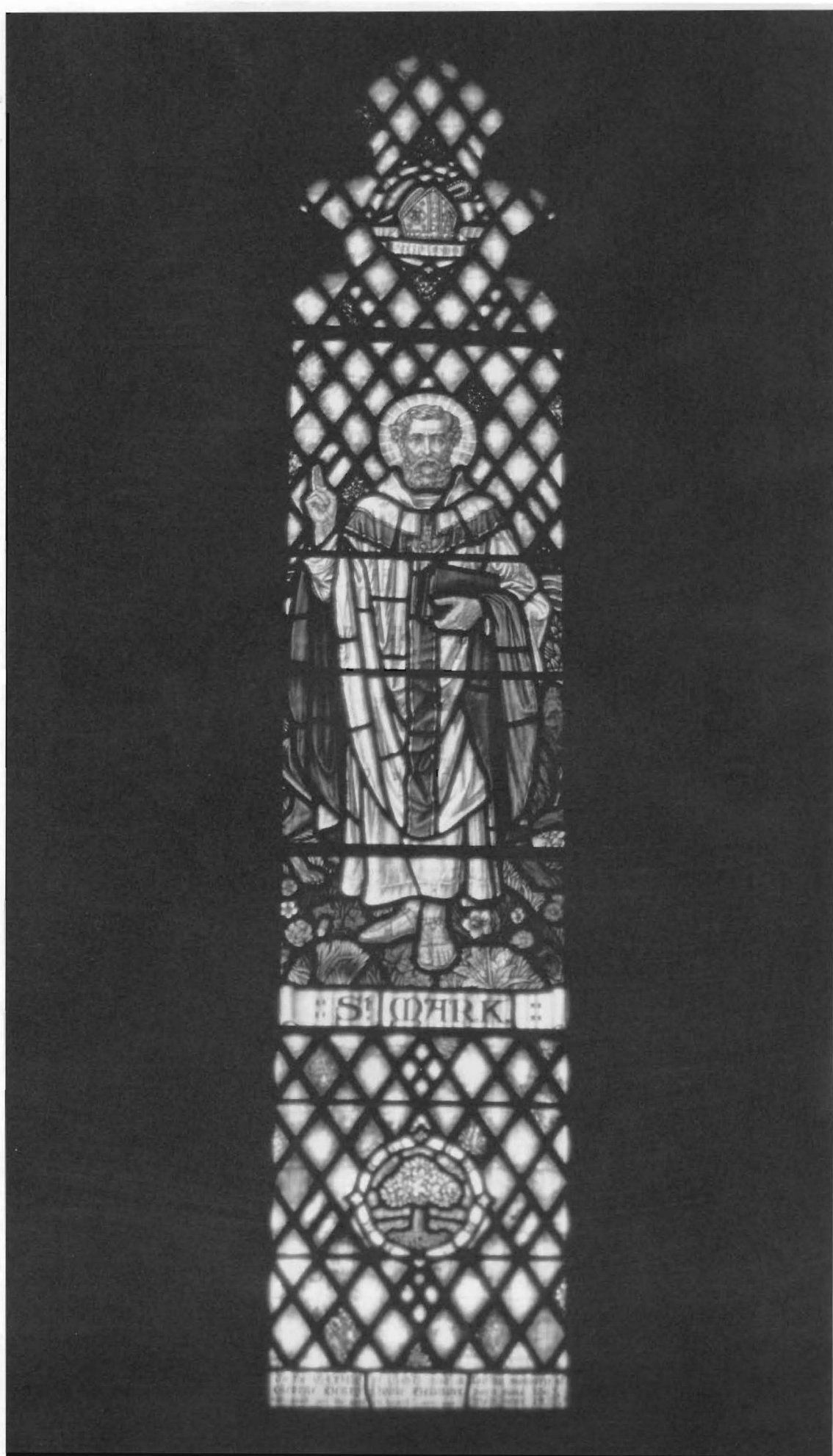
53. Cat. A53

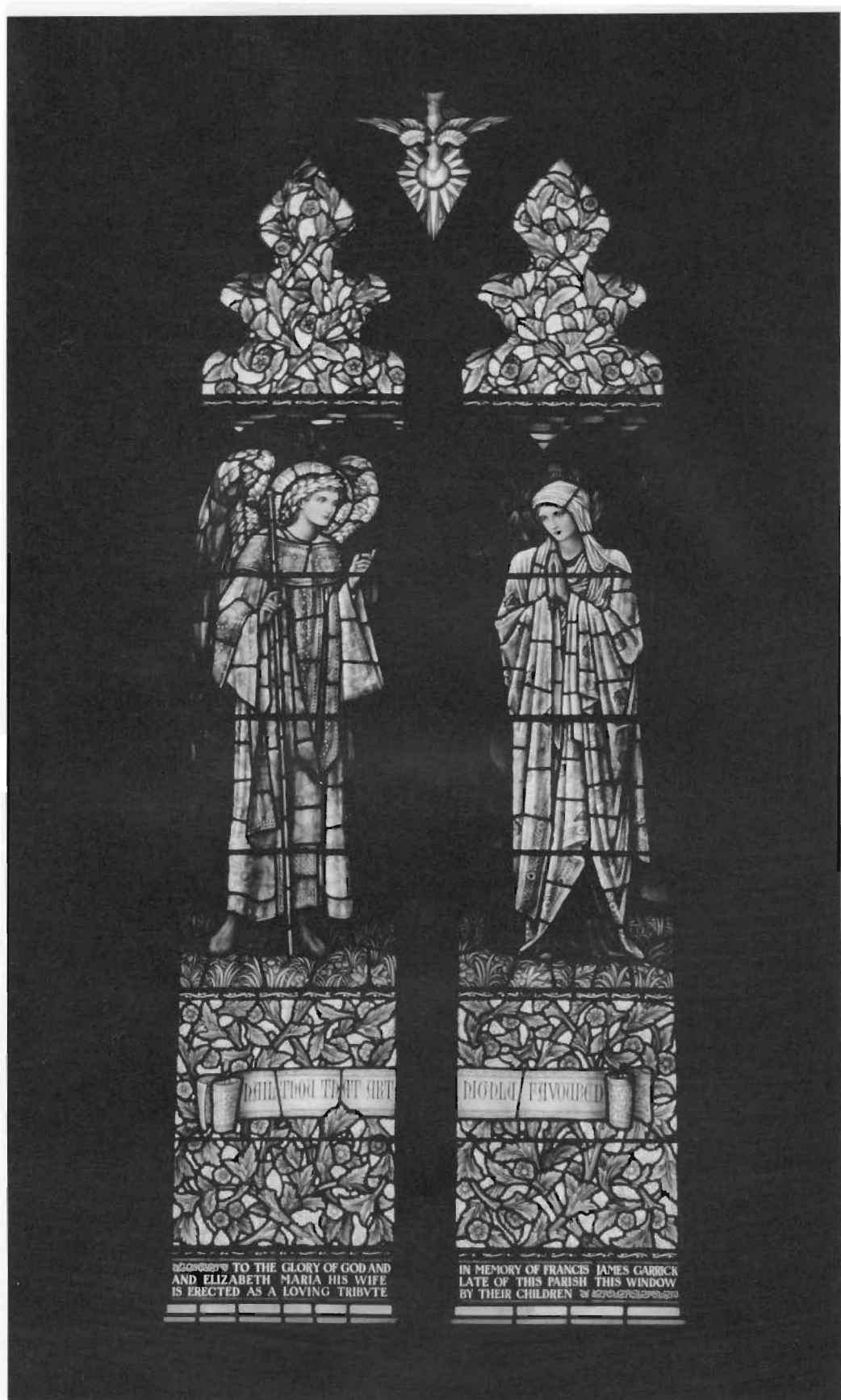




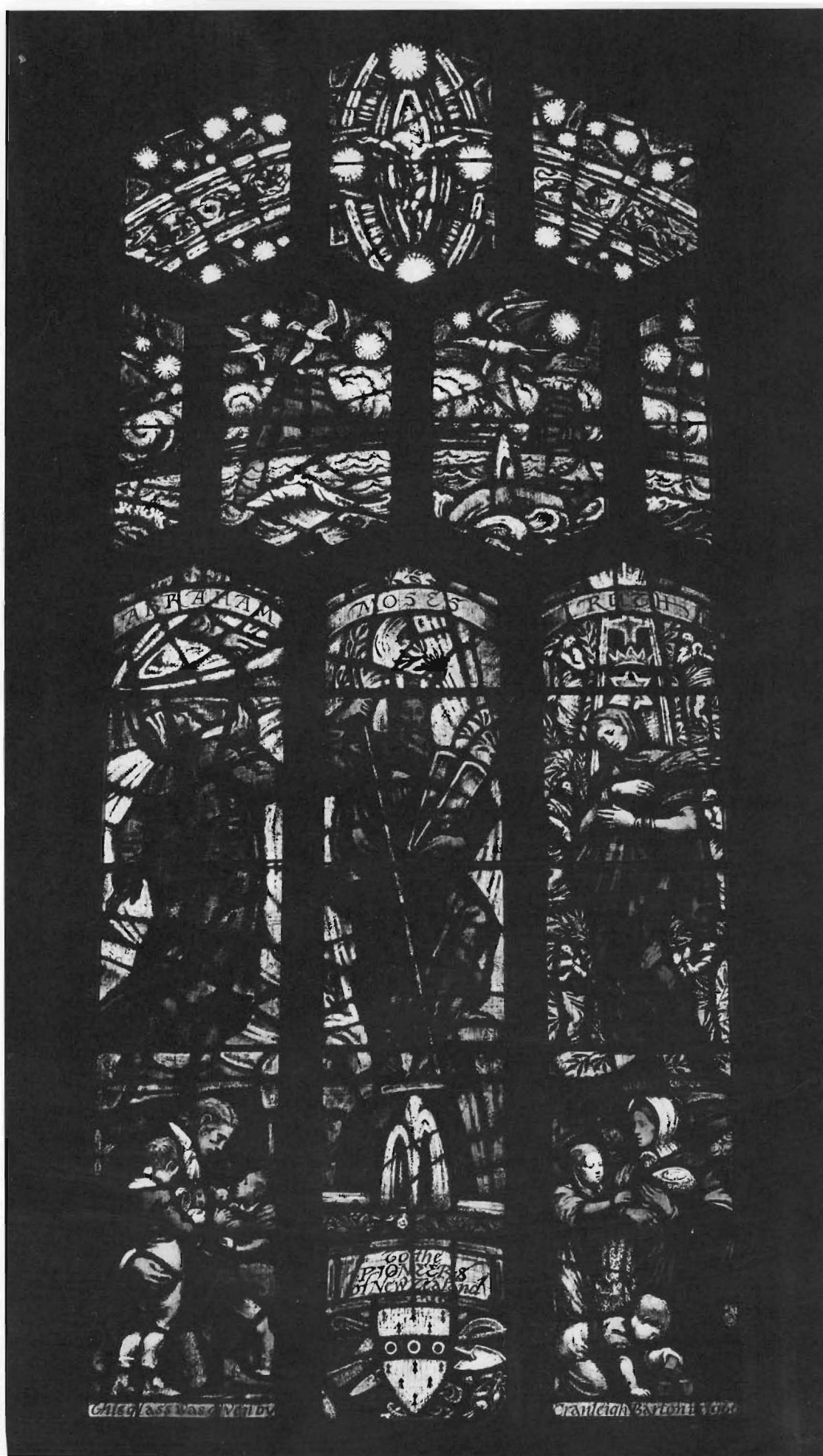


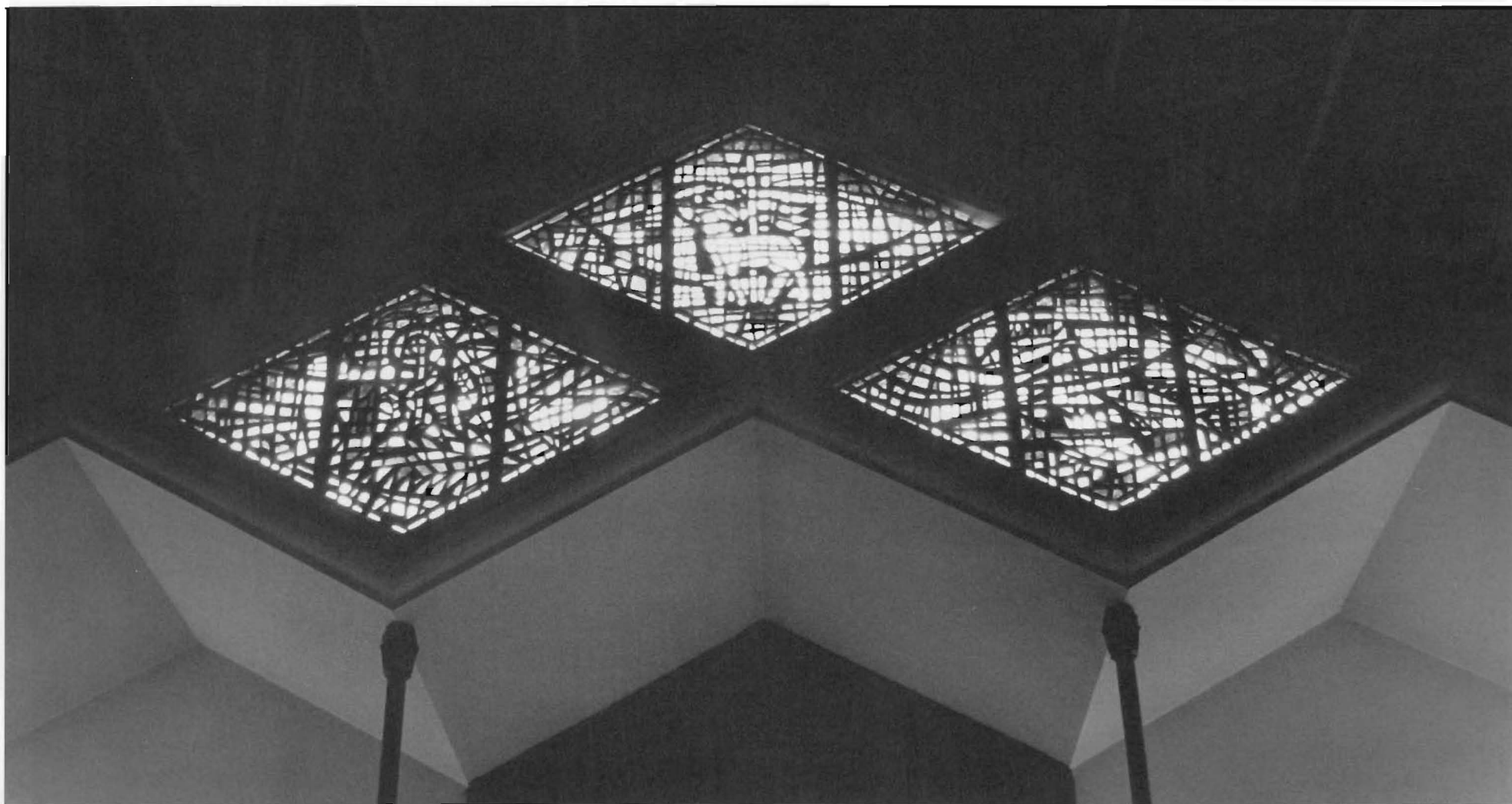






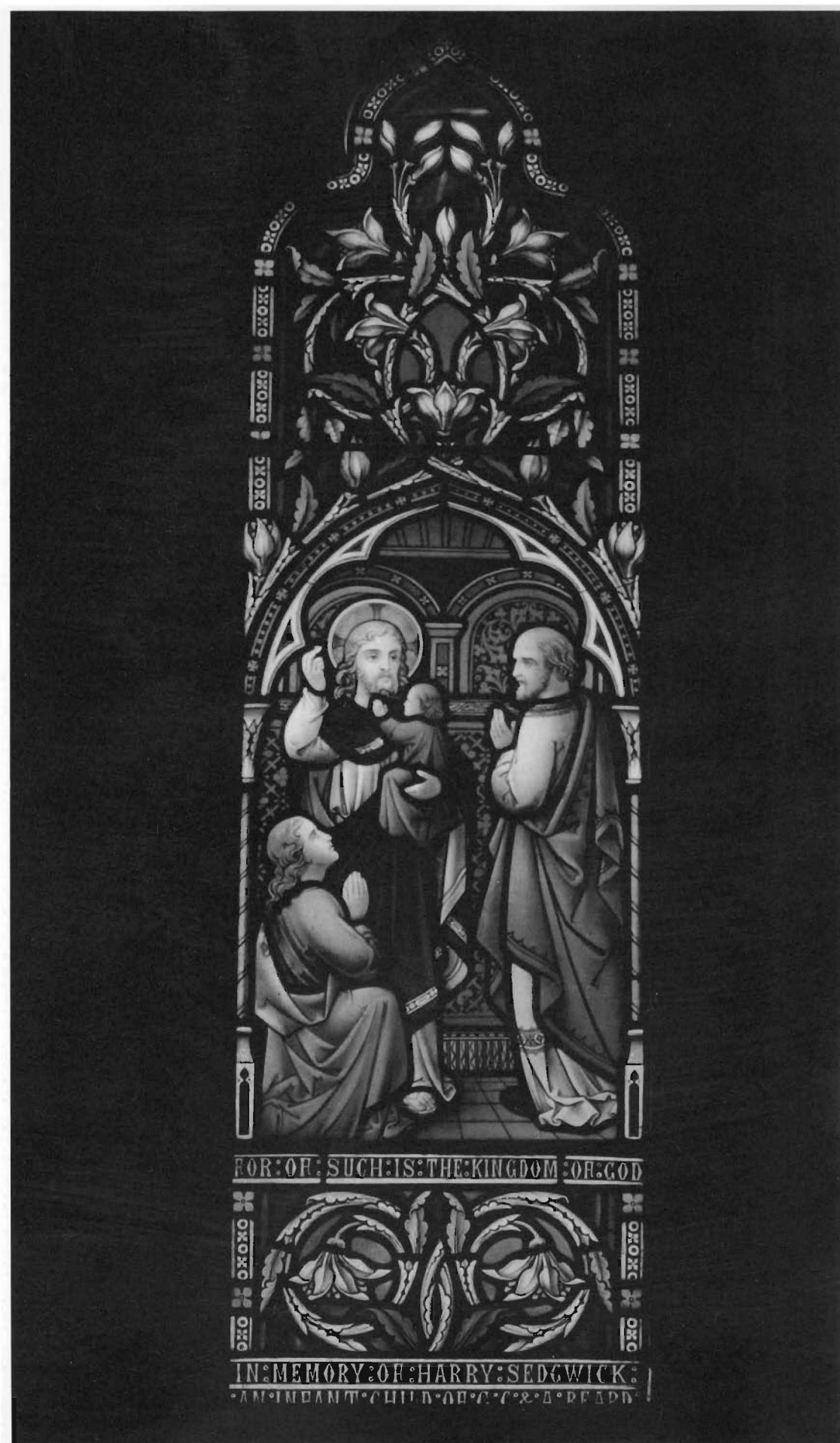
59. Cat. A59



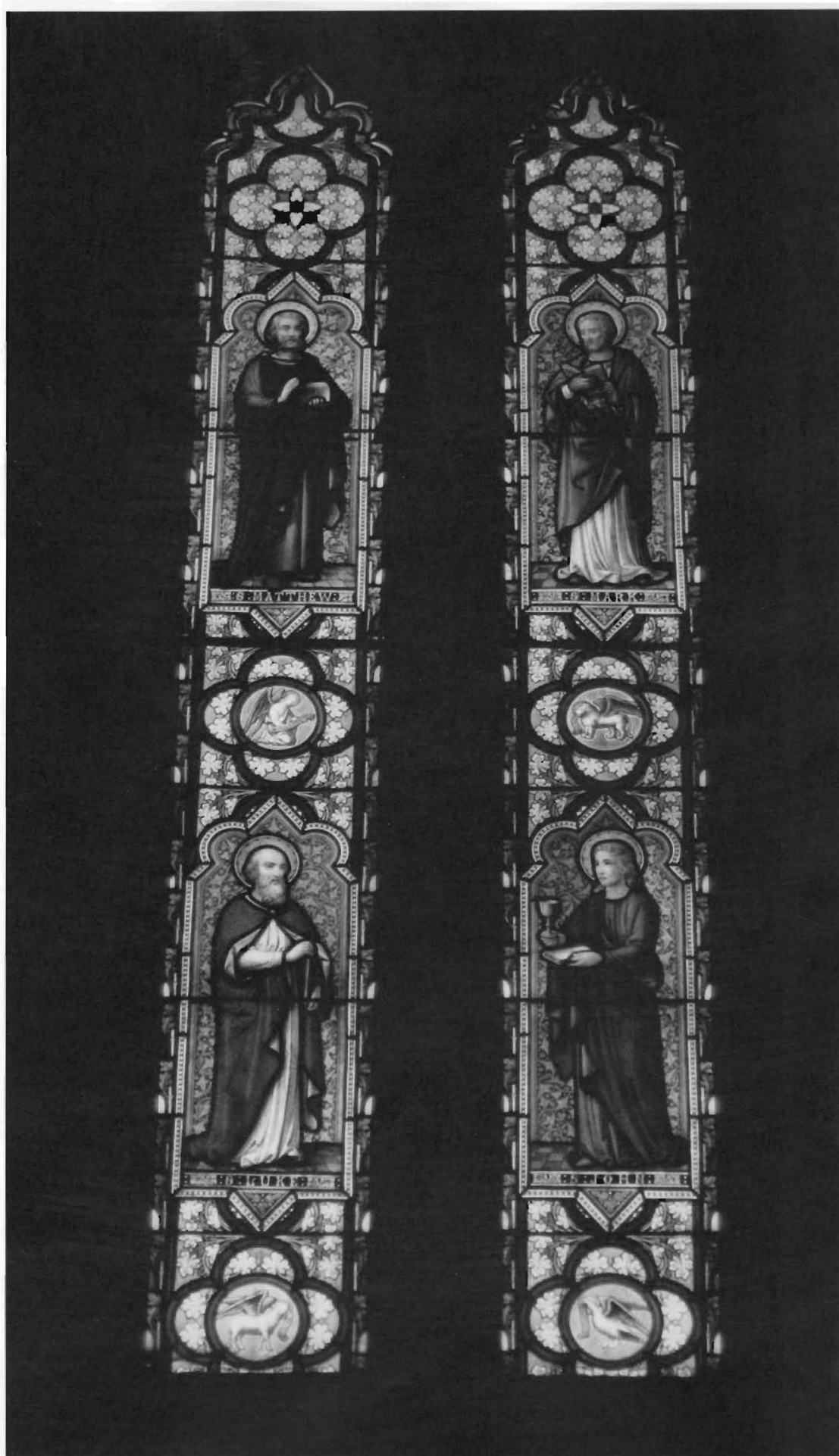


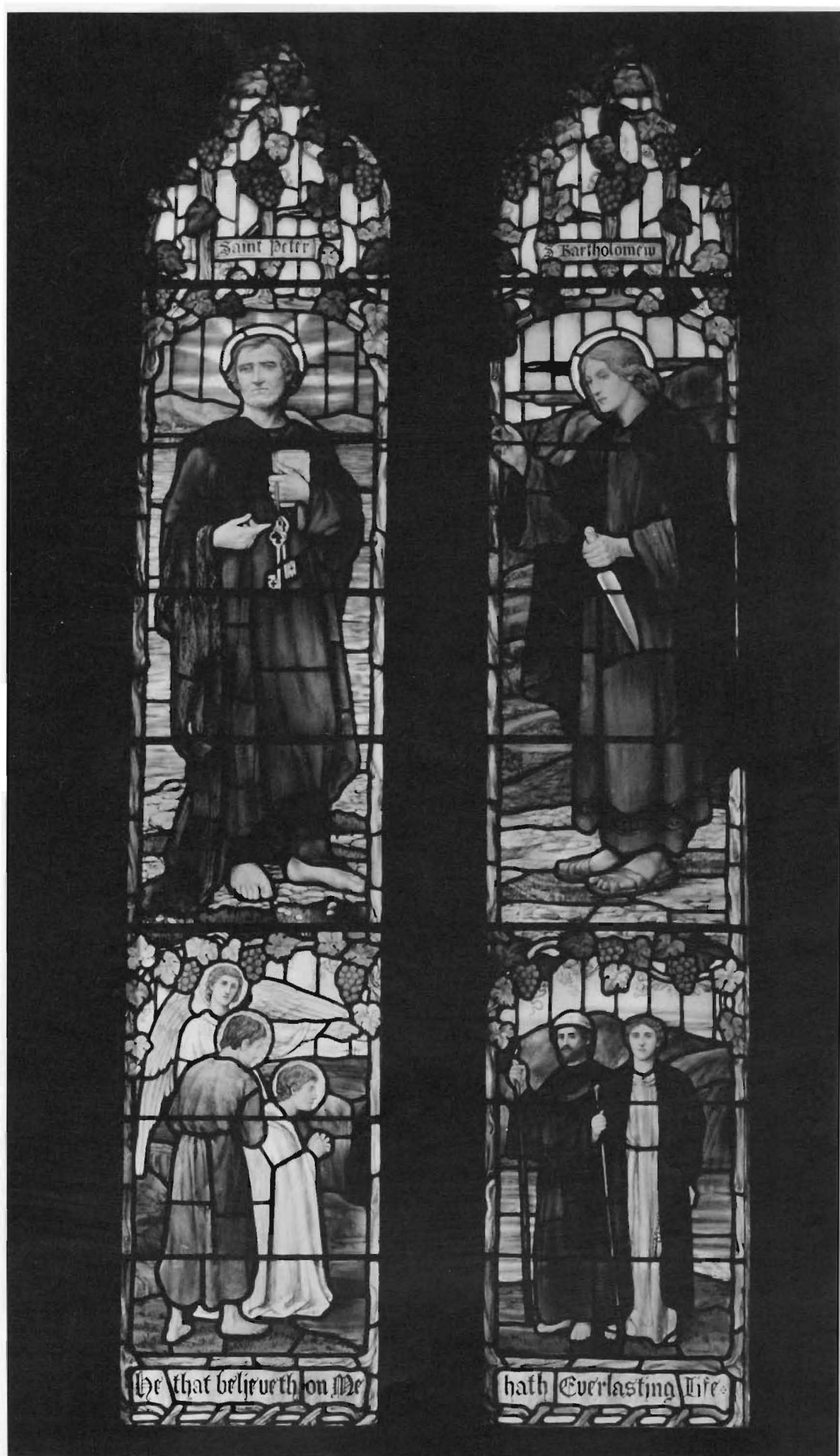
61. Cat. A61





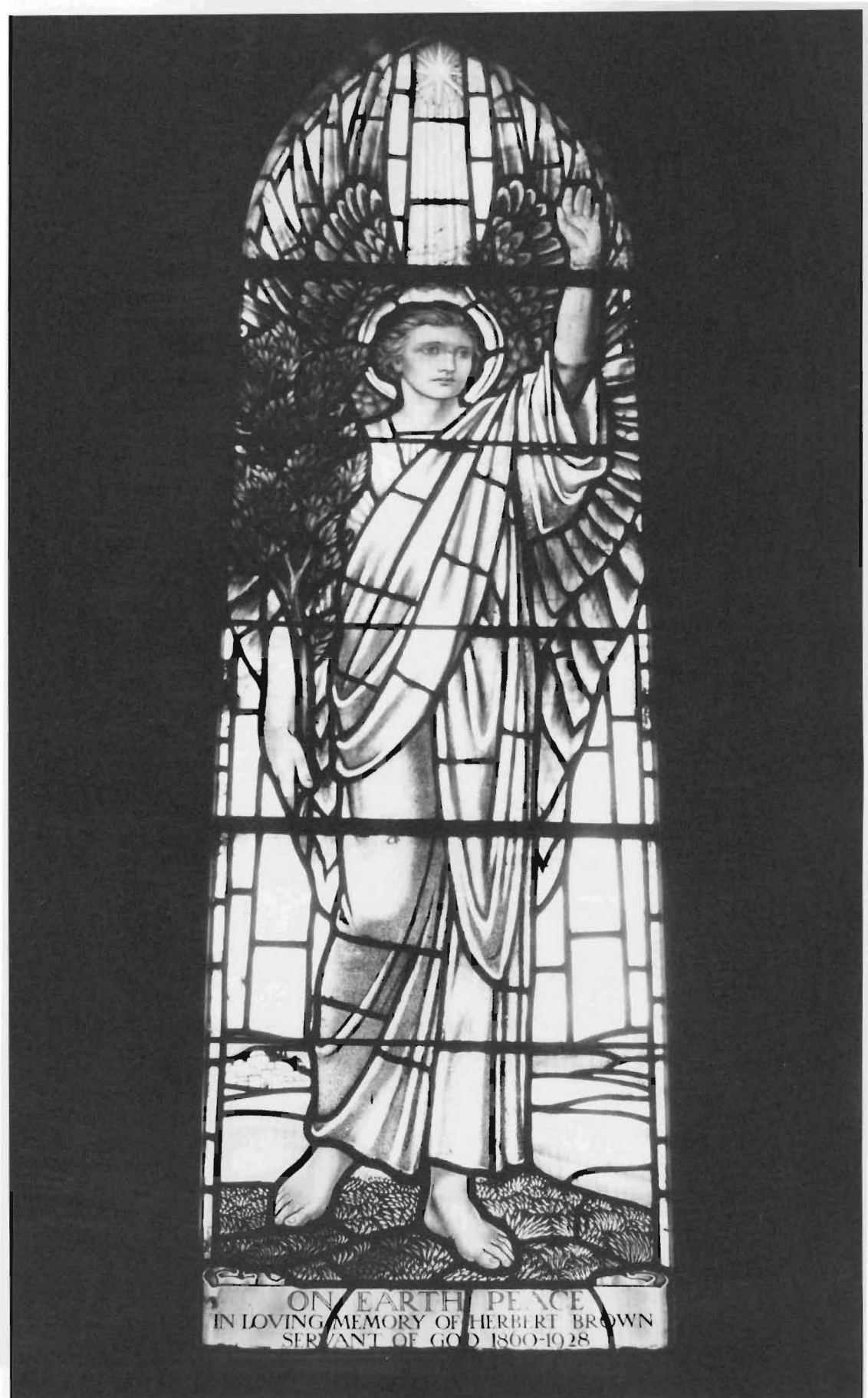


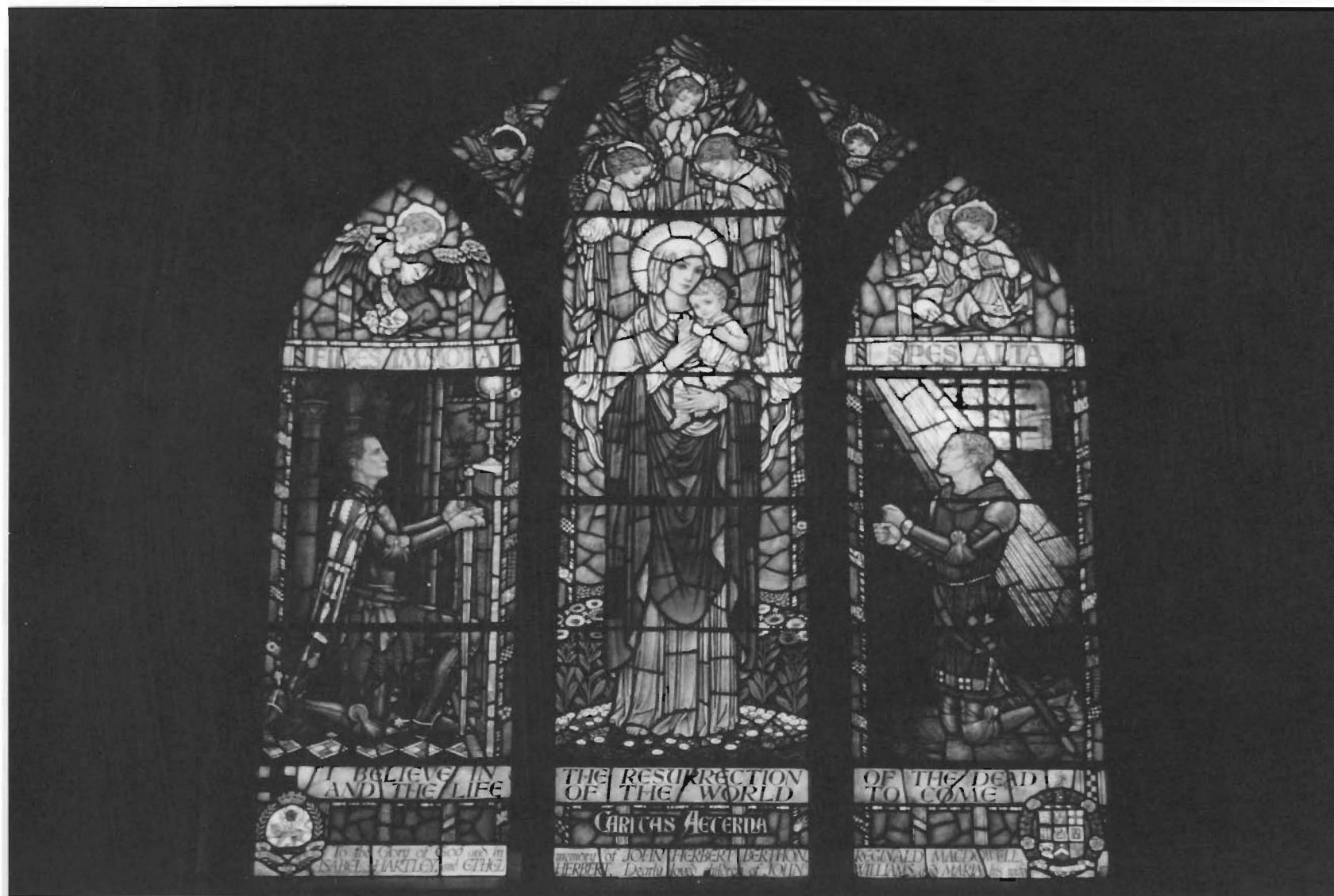




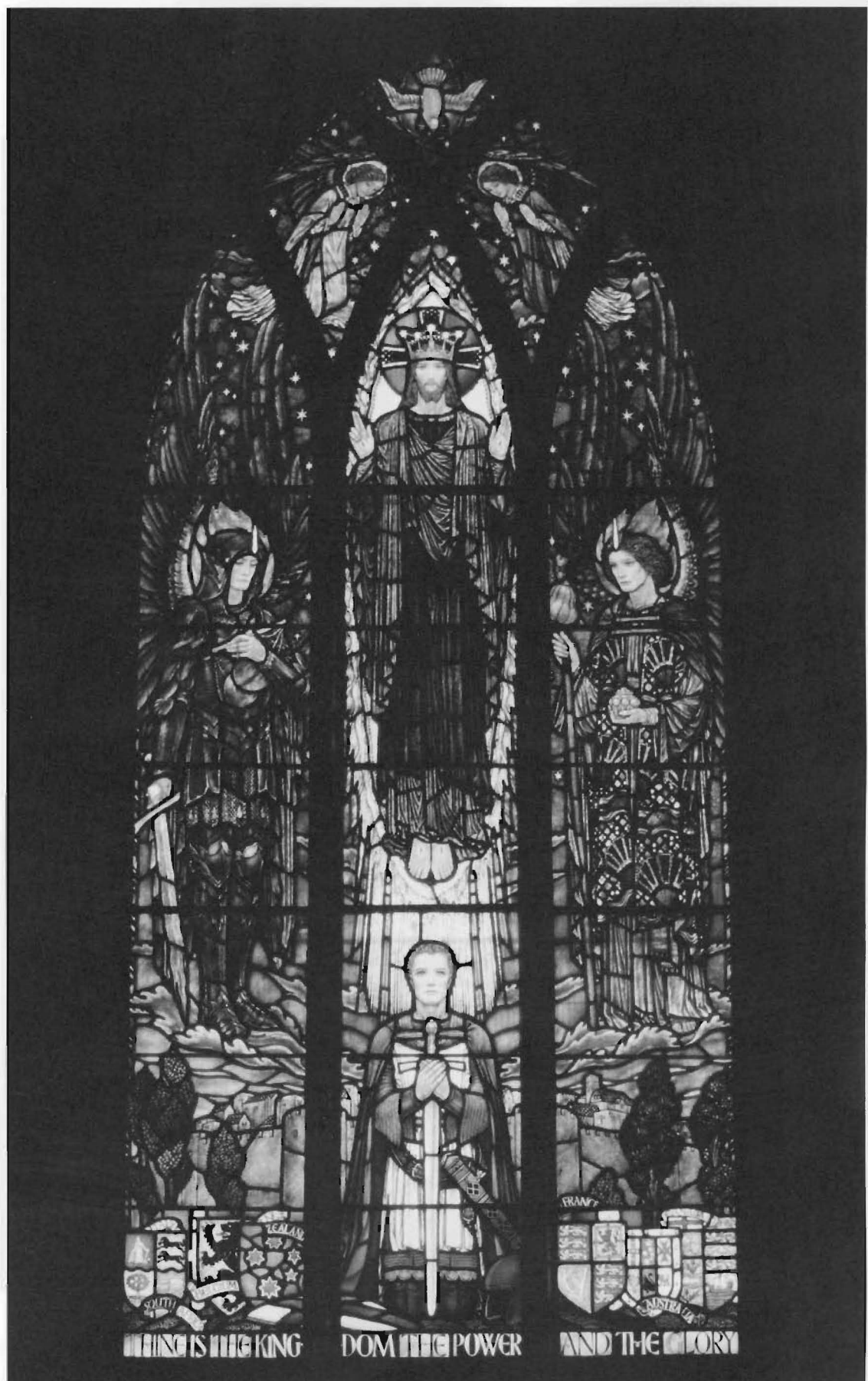


67. Cat. A67





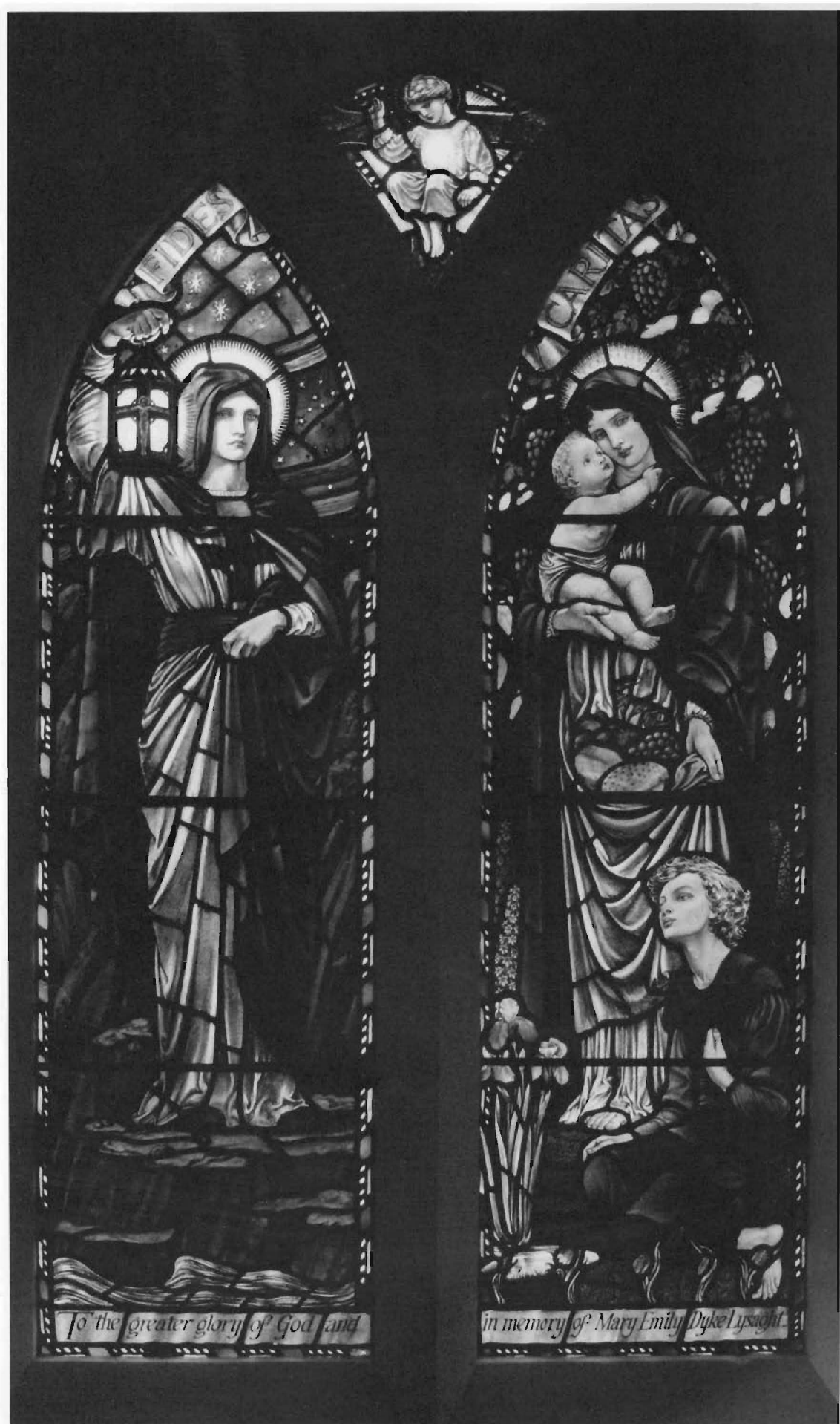
69. Cat. A69



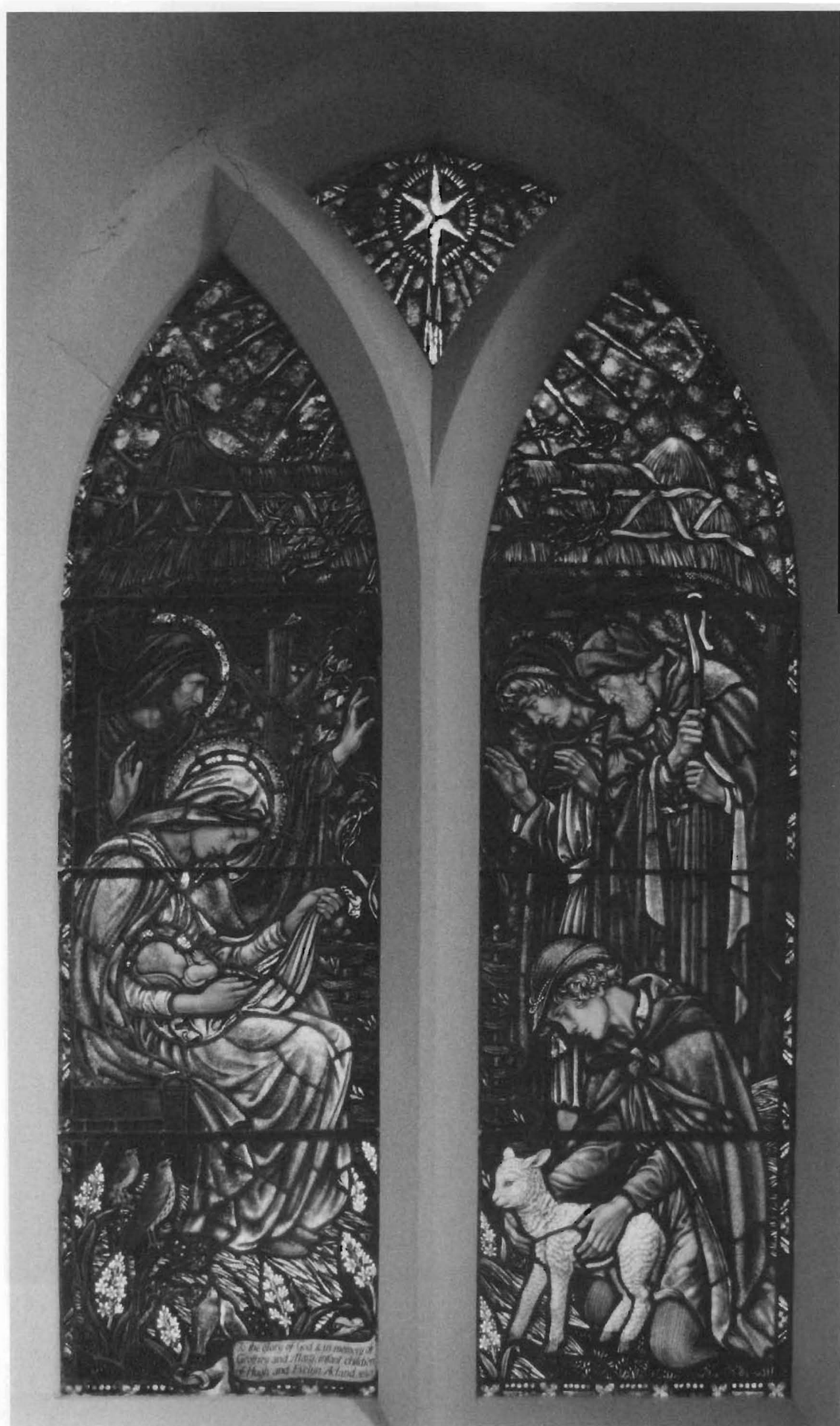
70. Cat. A70

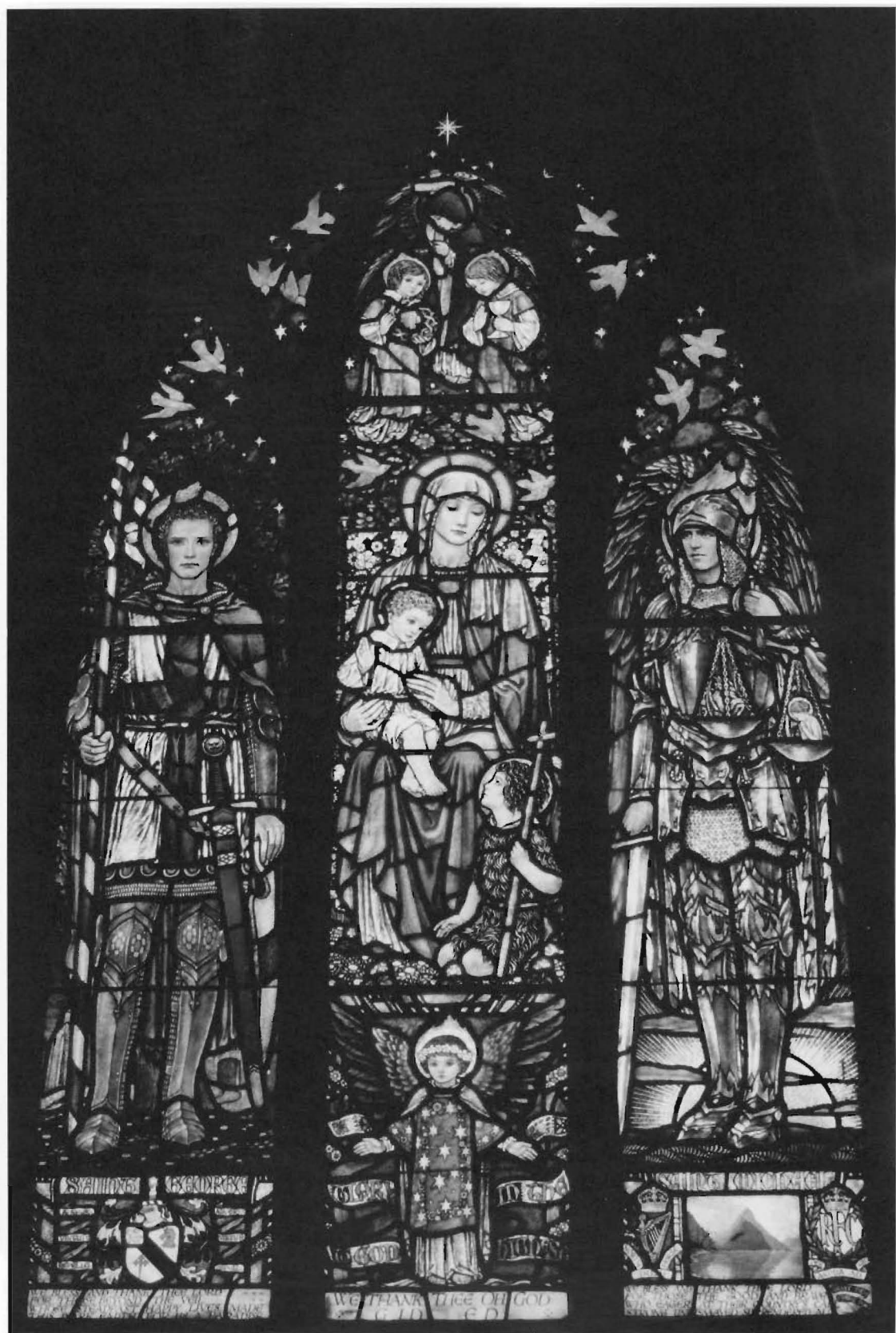


71. Cat. A71

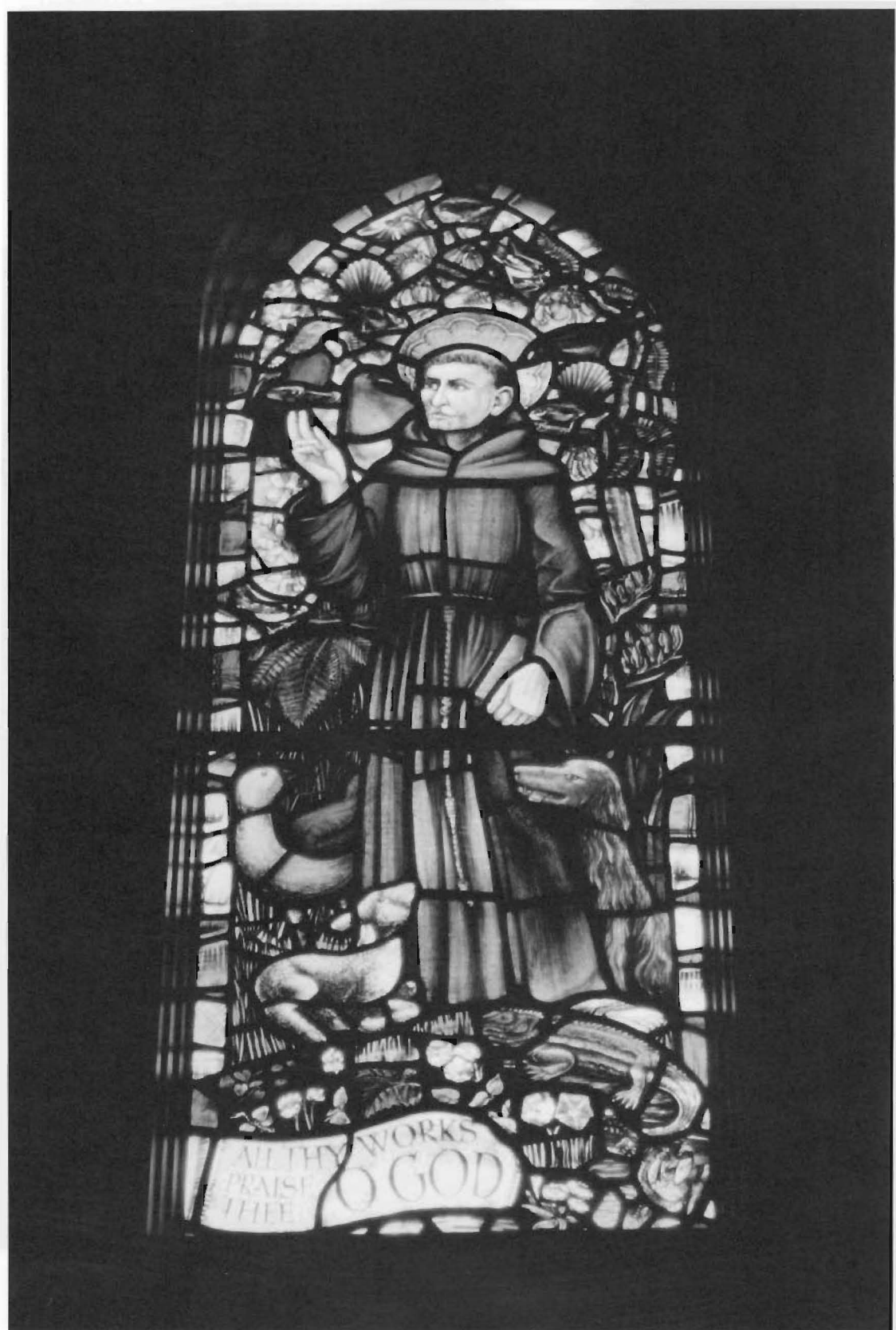


72. Cat. A72

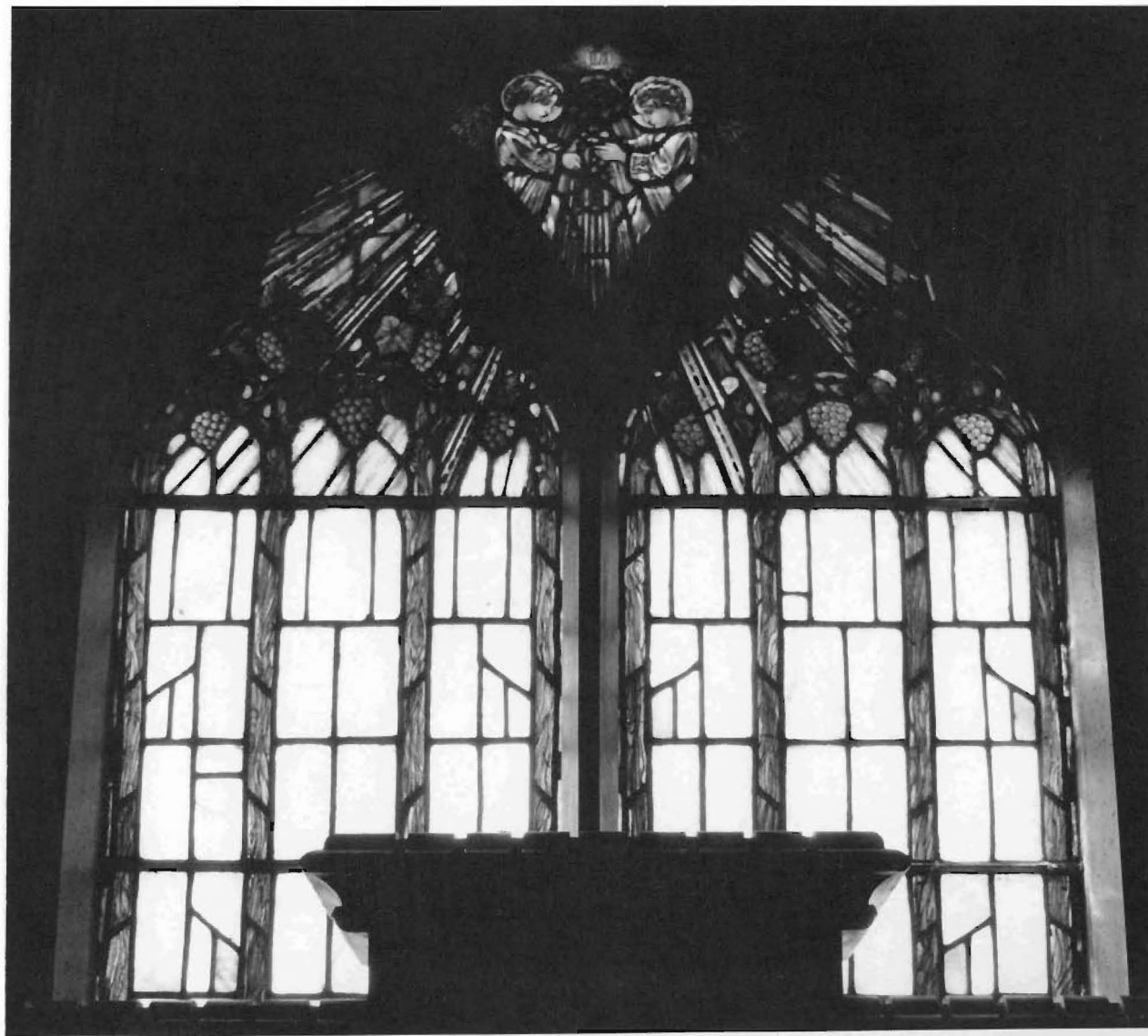




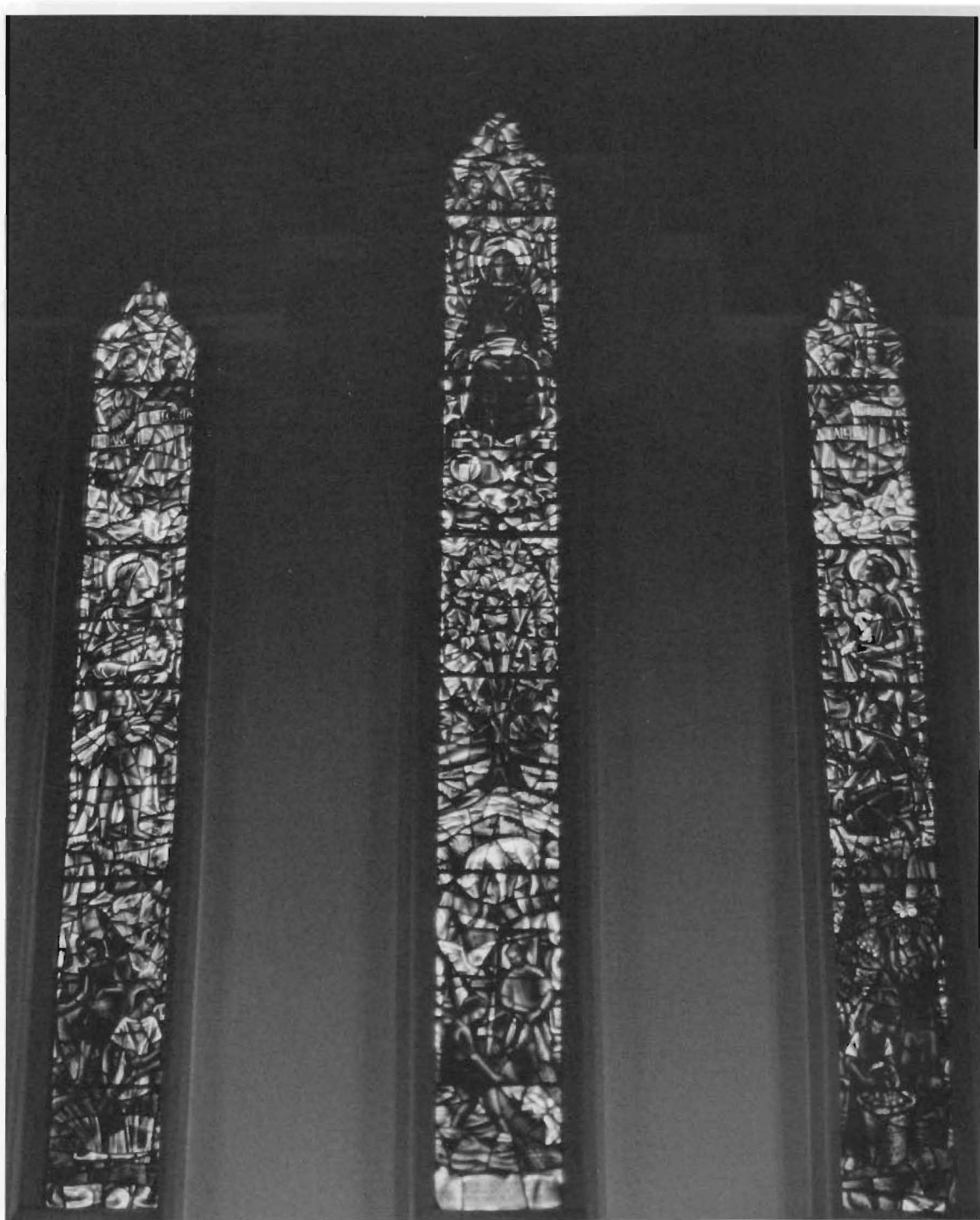
74. Cat. A74



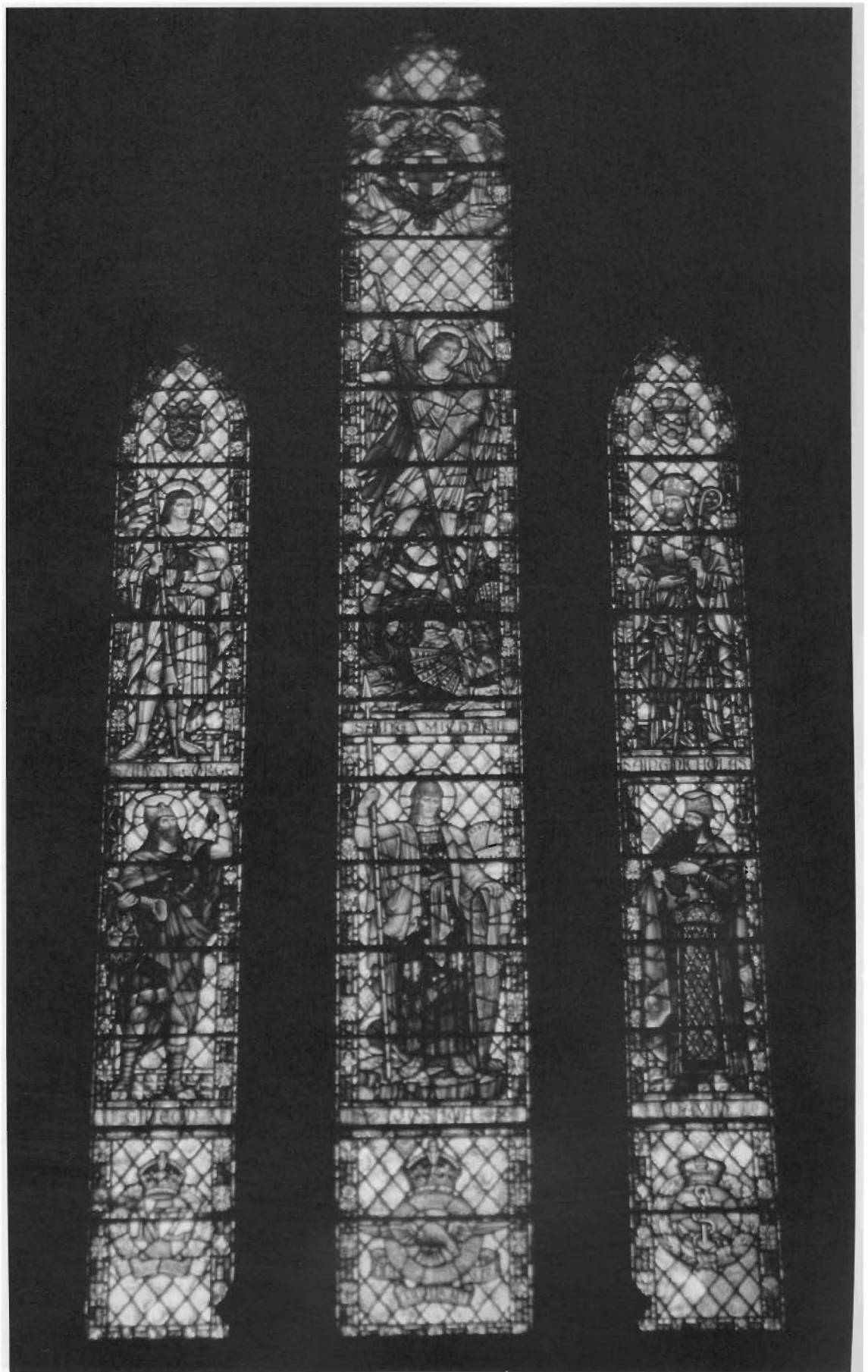
75. Cat. A75



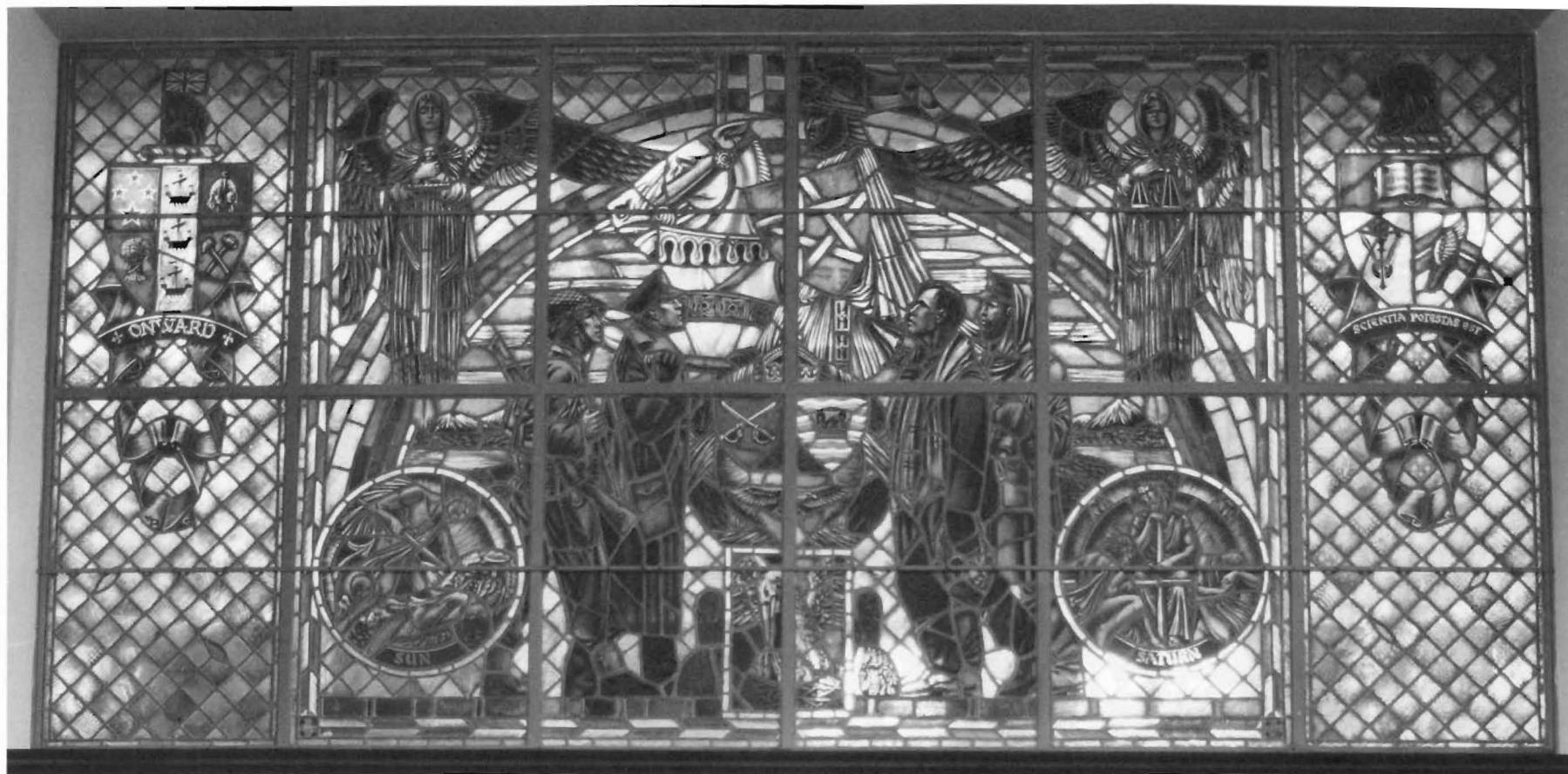
76. Cat. A76



77. Cat. A77



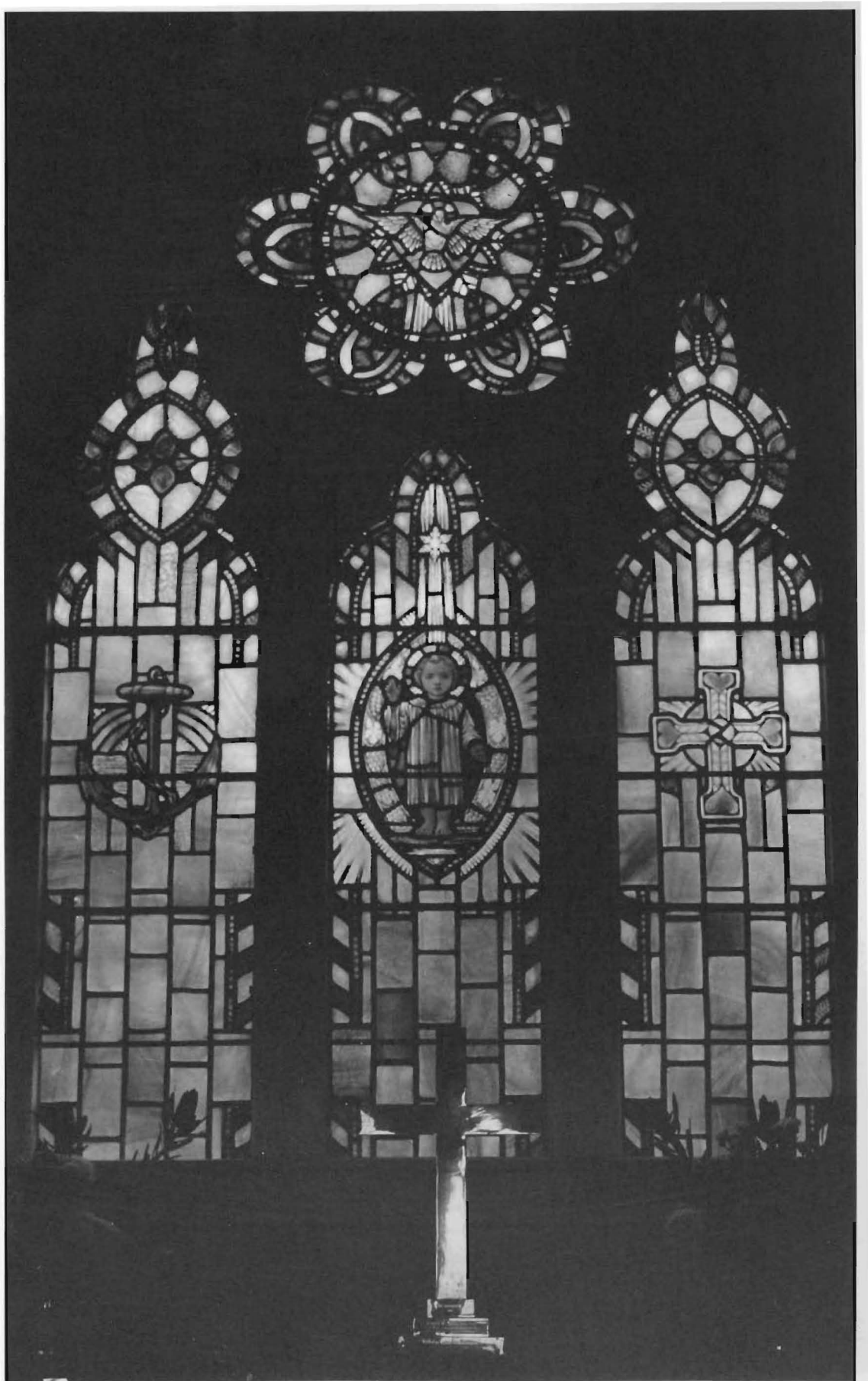
78. Cat. A78



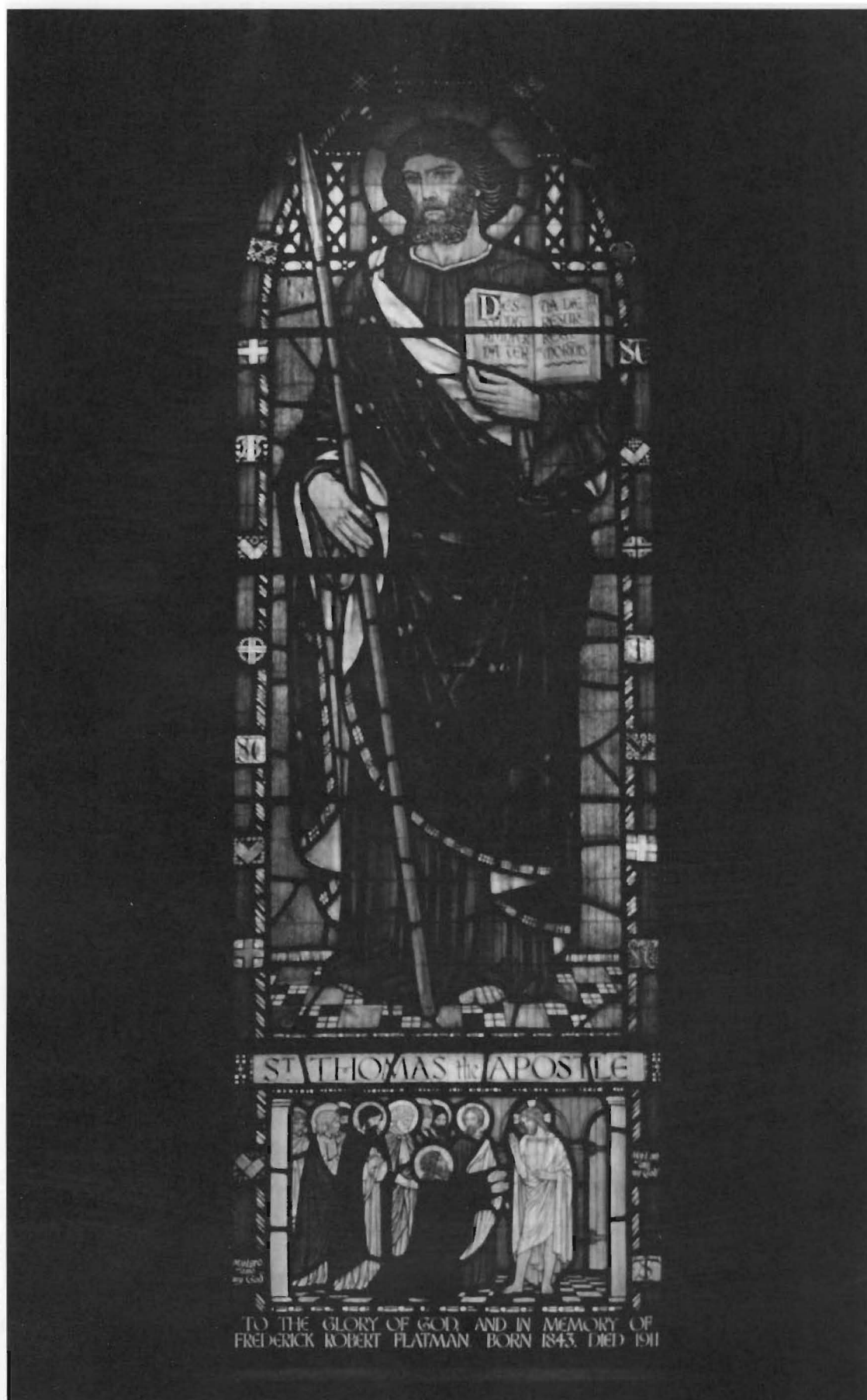
79. Cat. A79

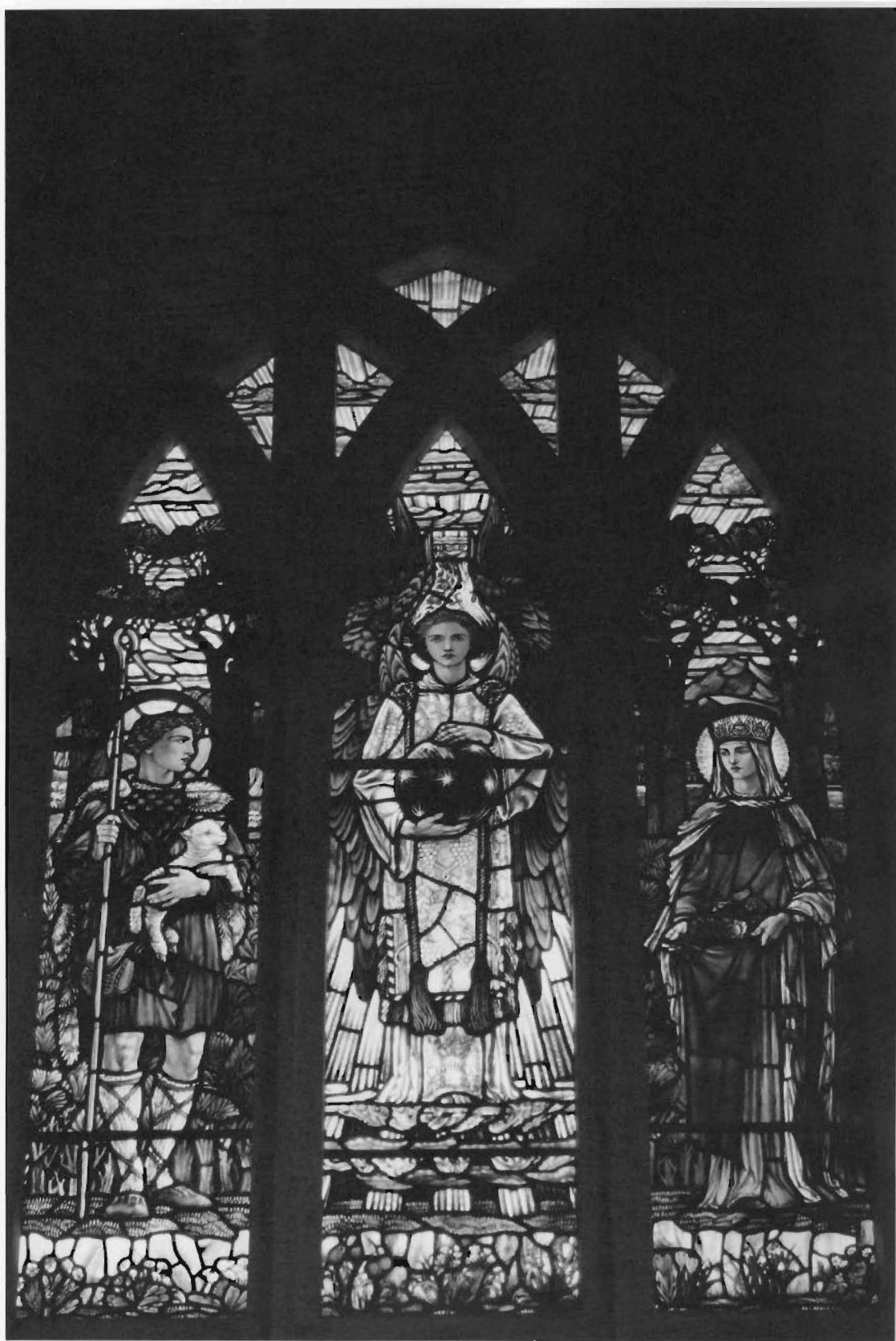


80. Cat. A80

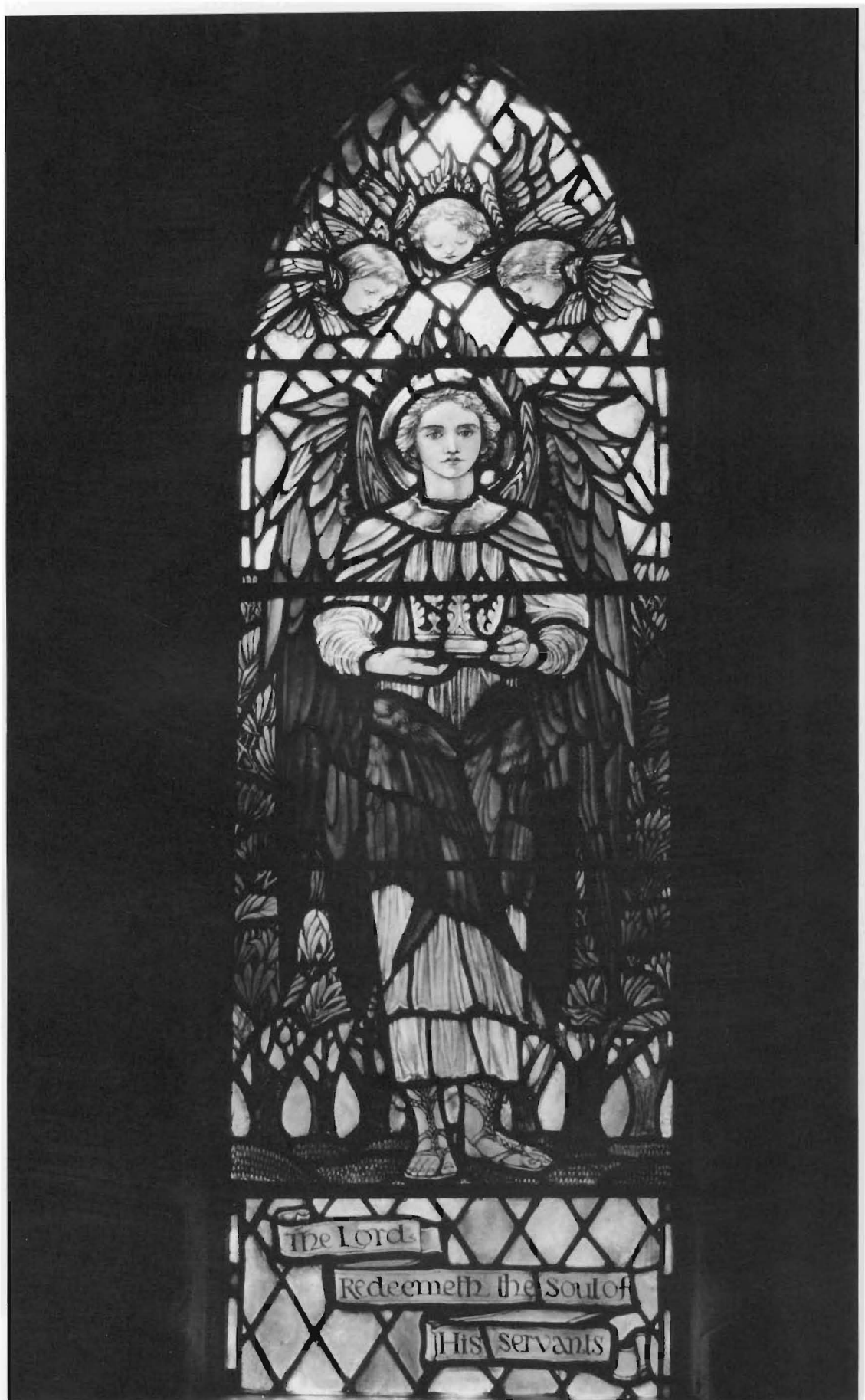


81. Cat. A81

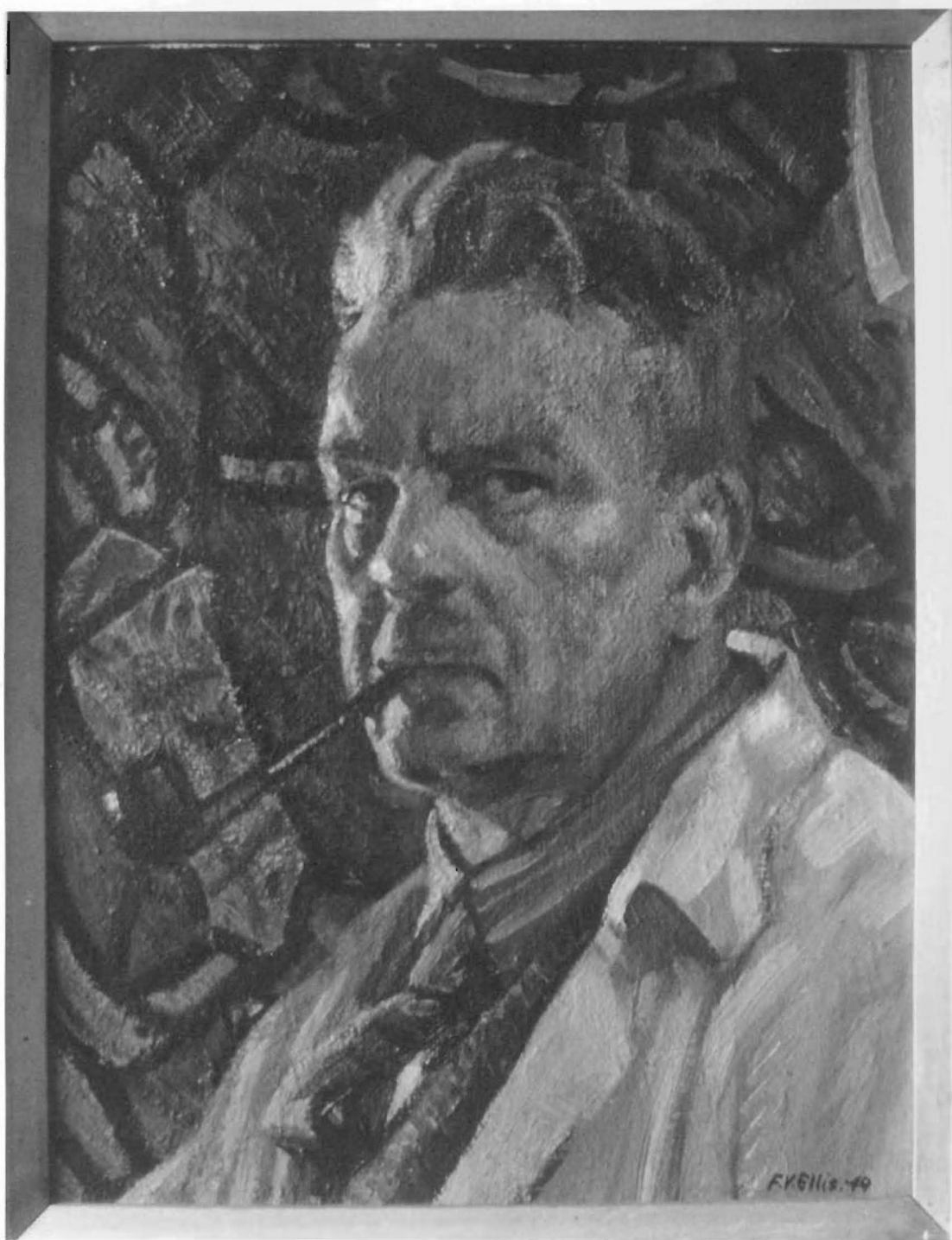




83. Cat. A83

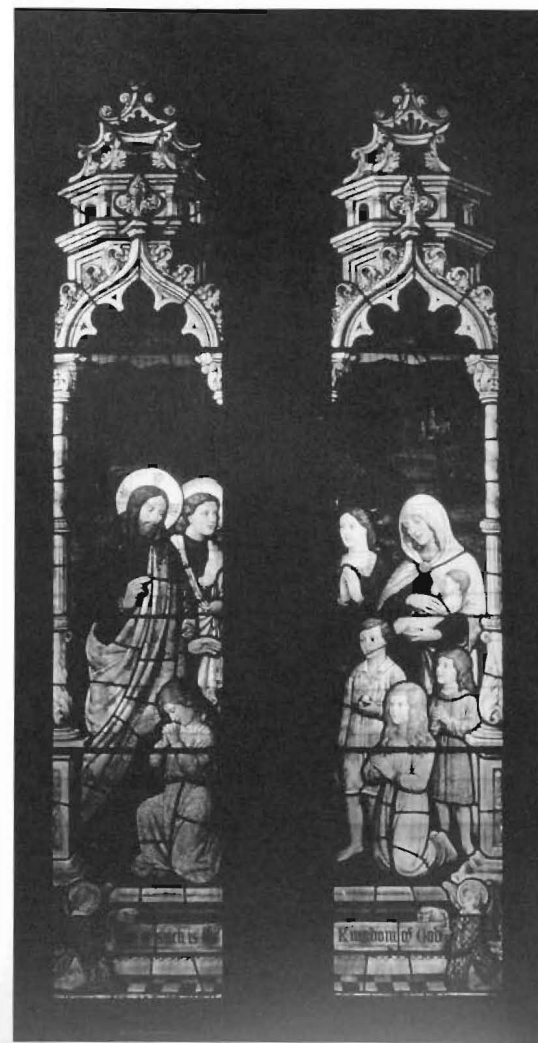




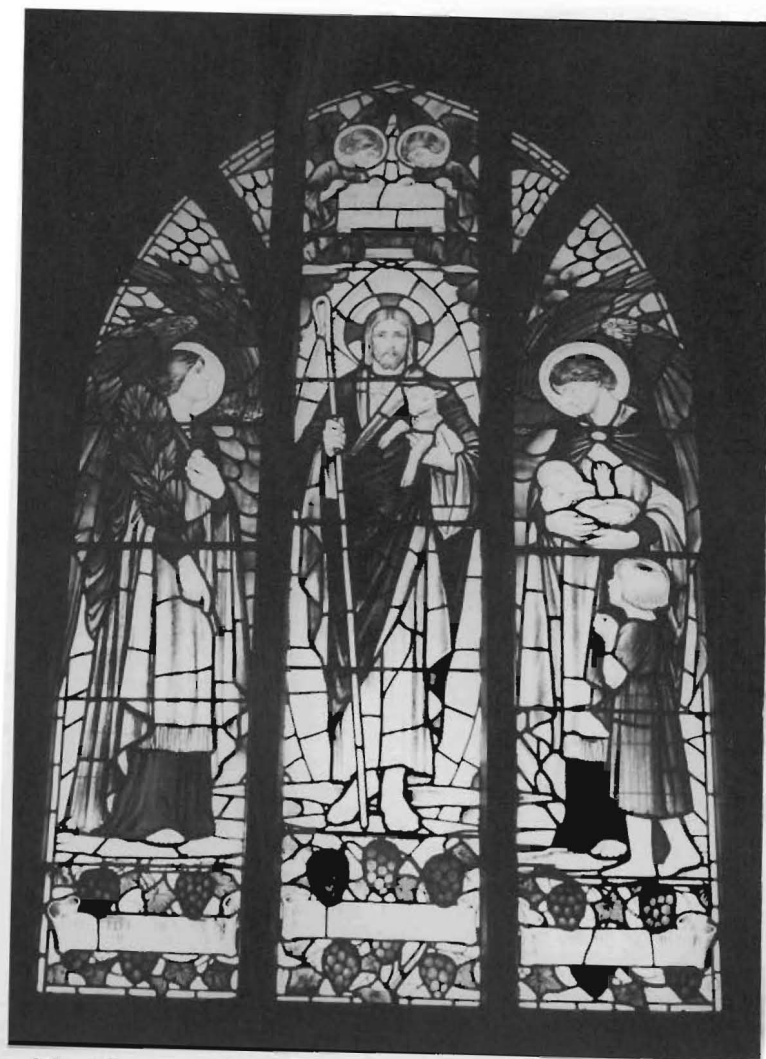




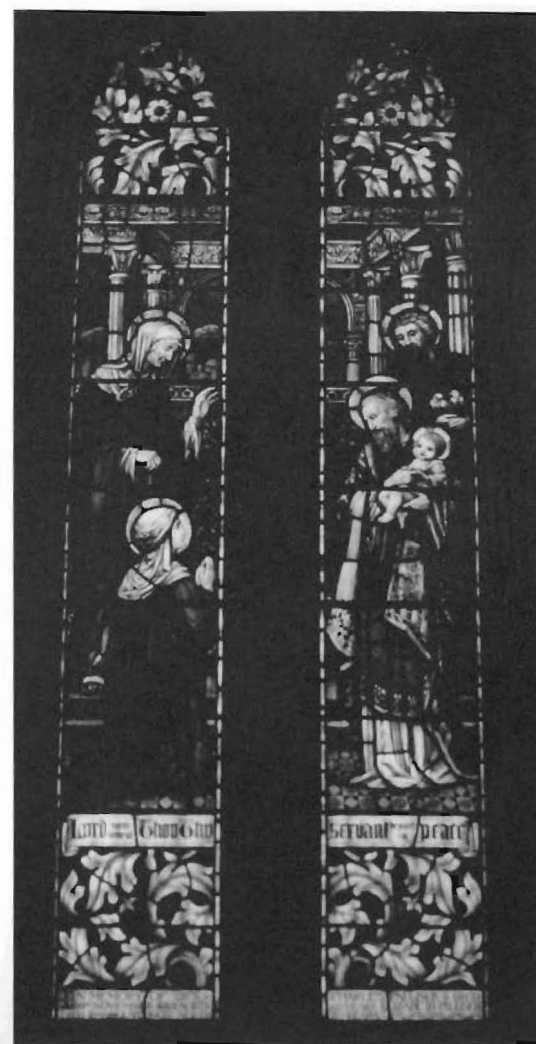
87. Cat. B20



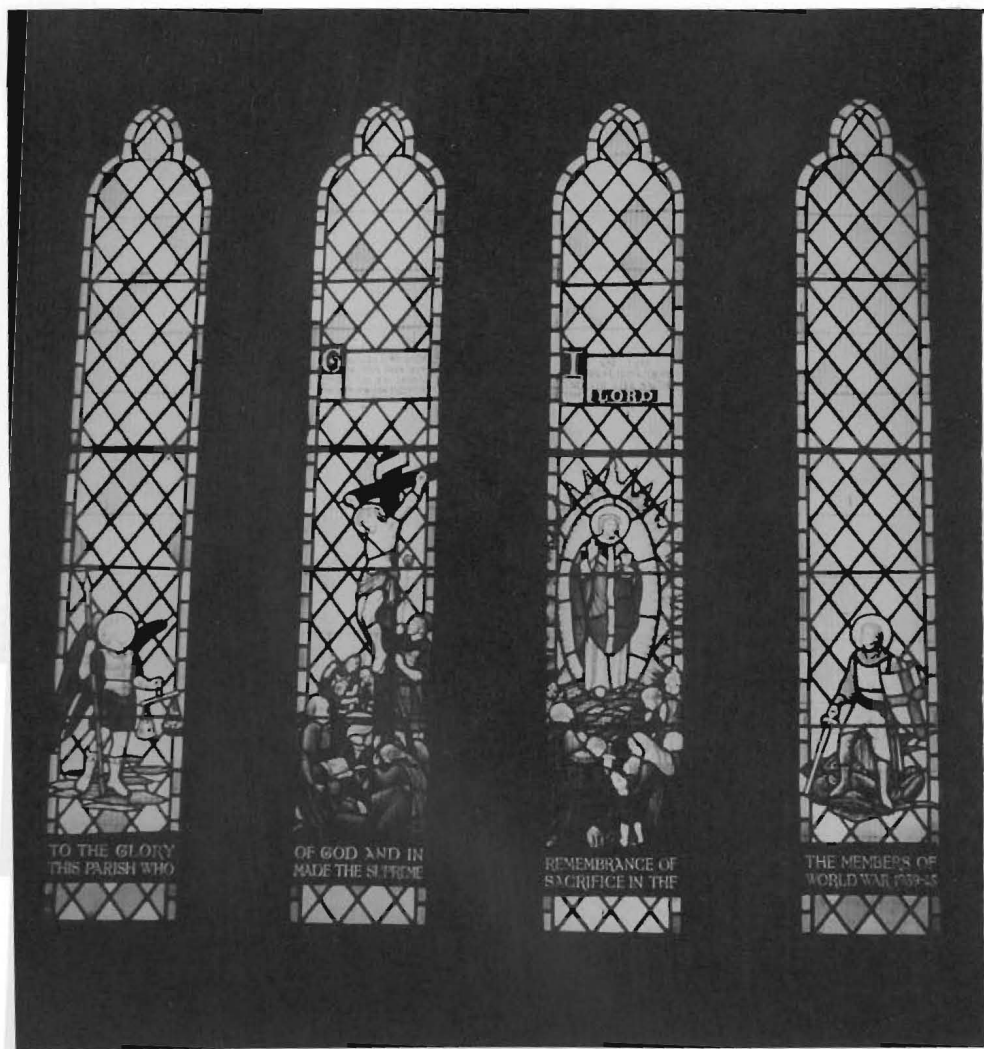
88. Cat. C35



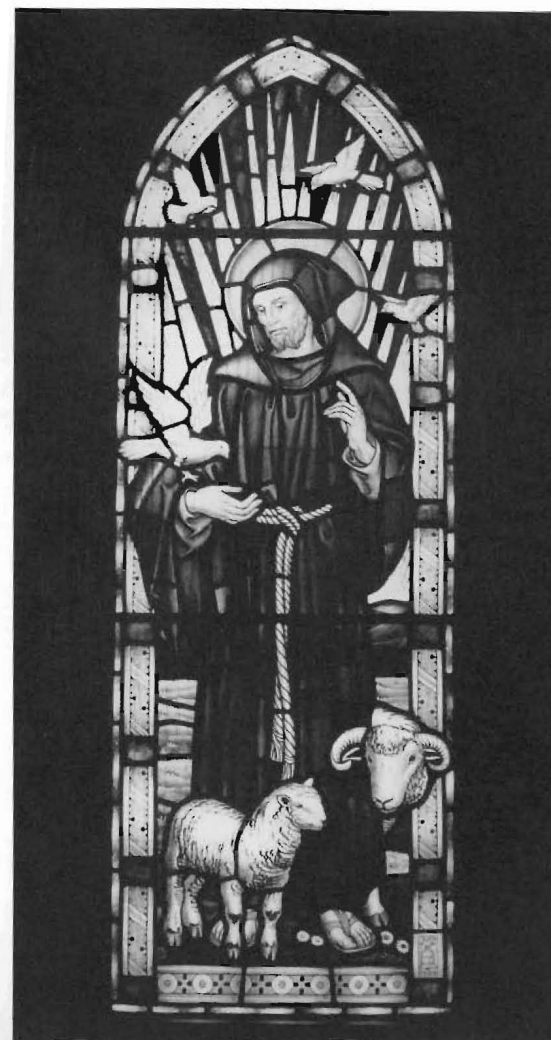
89. Cat. C264



90. Cat. C182



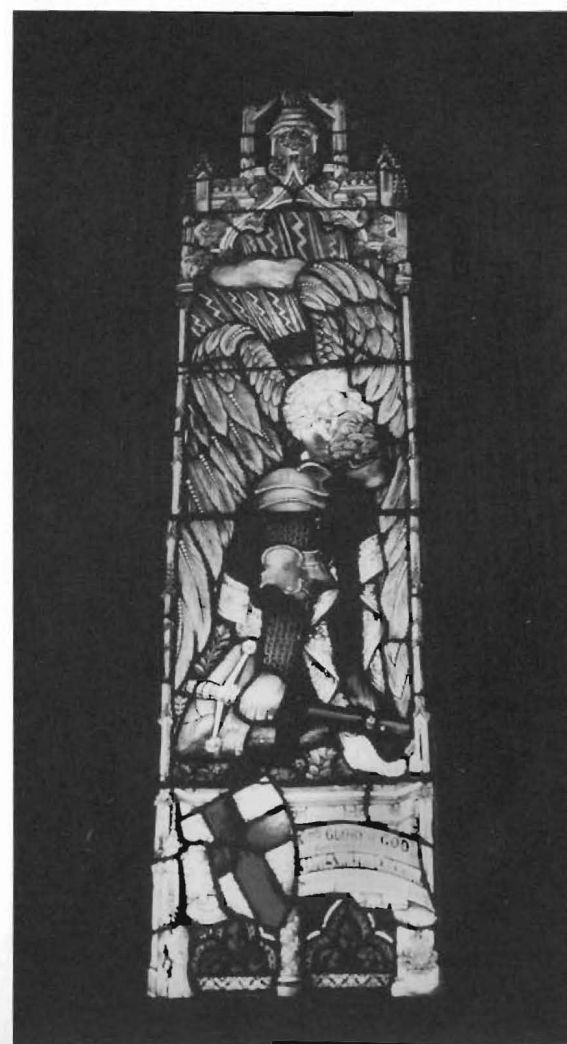
91. Cat. C135



92. Cat. C121



93. Cat. C2



94. Cat. B14



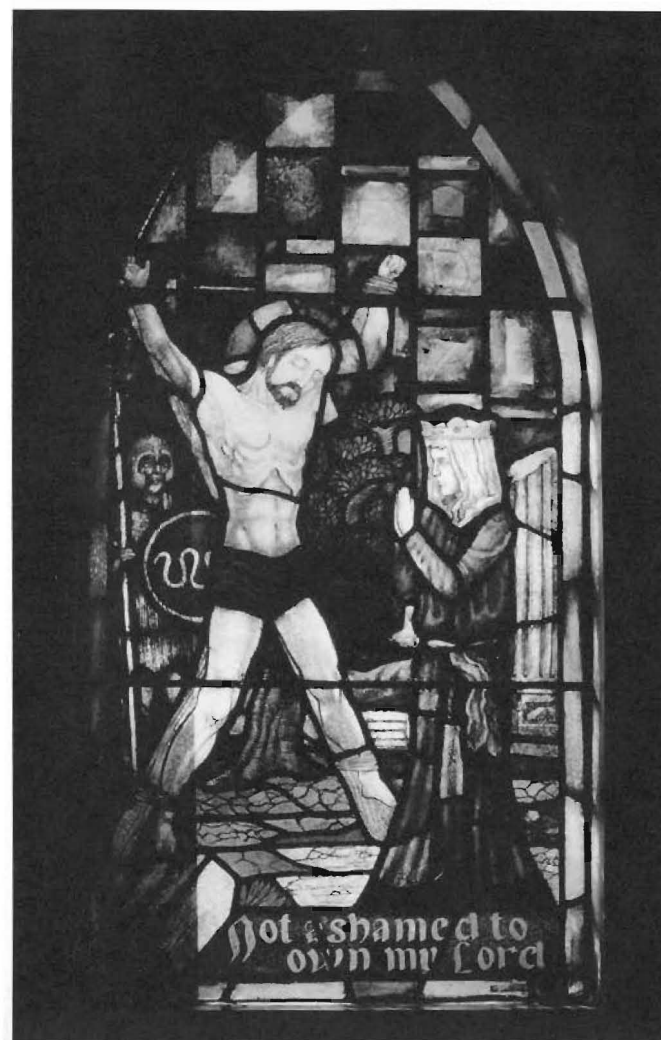
95. Cat. C58



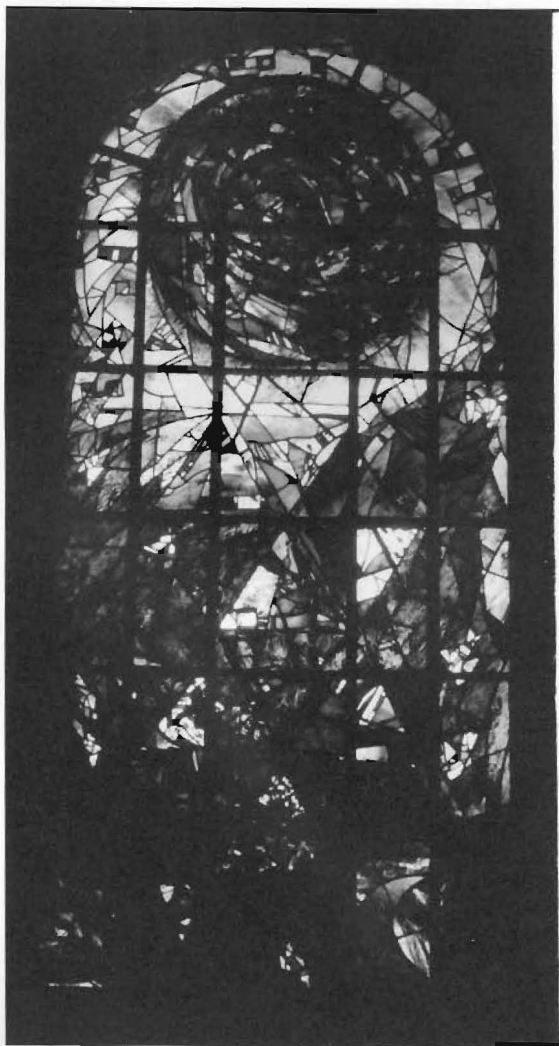
96. Cat. B9



97. Cat. C6



98. Cat. C23



99. Cat. B139



100. Cat. B49